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MUSICAL AMERICA

Edited By *Milton Weiss*



*Sing the life,
Live the song!
Isa Kremer*

ISA KREMER

FALL
ISSUE

Painting by CONAN FELDMAN

October 18th
1924

Price
50 Cents

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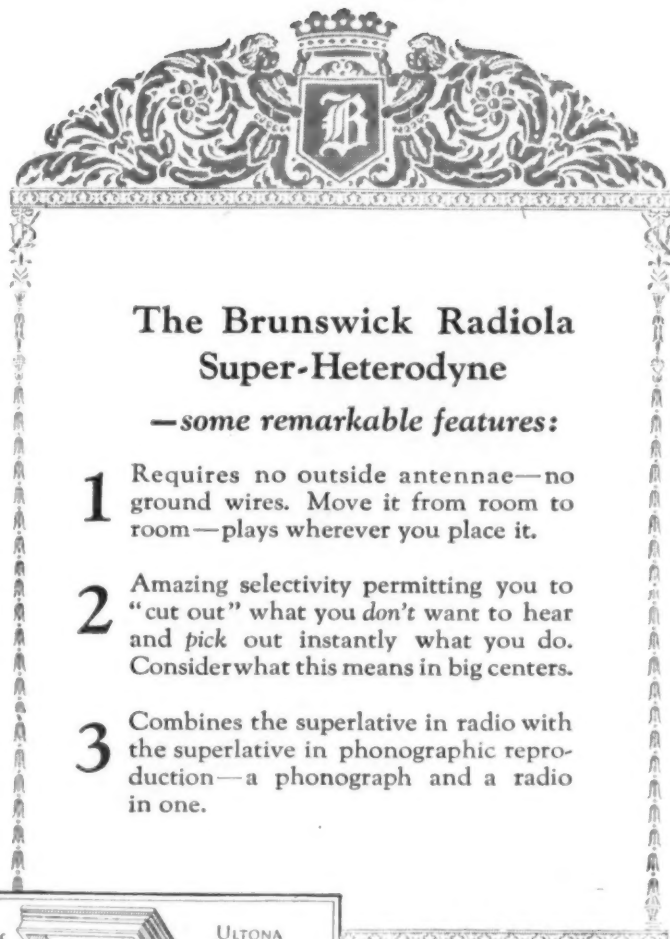
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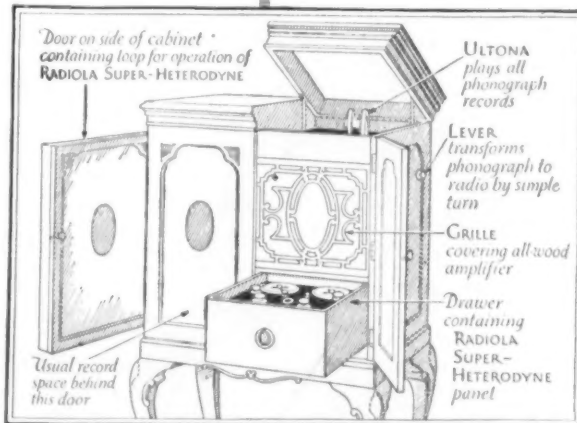
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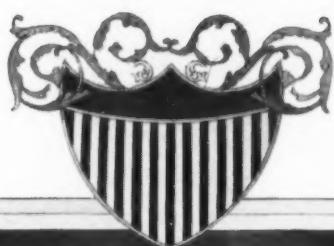
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THE WHITE HOUSE,
WASHINGTON.

"Musical America,"
New York, N.Y.

Engrossed by the pressure of worldly affairs, we are too prone to disregard the vital importance to life of the fine arts. It is in order that these may exist, that we rise above the field, the shop and the market place, that out of their bounty there may be woven into life the richness of increasing beauty, the grace of a higher nobility. It is through art that people find the expression of their better, truer selves. Sometimes it is expressed in literature, sometimes in sculpture and architecture, sometimes in painting, but of all the fine arts there is none that makes such an universal and compelling appeal as music. No other expression of beauty finds such readily and naturally ennobling response in the heart of mankind. It is the art especially representative of democracy, of the hope of the world. When at the dawn of creation, as it was revealed to the universe, that good was to triumph over evil, the thanksgiving and praise found expression in music, the stars sang together for joy.

Cordially yours,

Calvin Coolidge



MUSICAL AMERICA

VOL. XL. No. 26. NEW YORK

EDITED BY

Milton Weir

OCTOBER 18, 1924
With Supplement

\$4.00 a Year
Fall Issue
50 Cts a Copy

ARE THEY ENTITLED TO CAKE?



HIS editorial is not my family history. You will see that later. So be patient.

* * * * *

My grandfather came to this country about one hundred years ago from France. He was here but a short time when he helped to organize what was known as the Garde Lafayette. Its object was to celebrate Washington's birthday, the Fourth of July and Lafayette's birthday, the reason being to perpetuate the memory of Lafayette for what he had done for America. As a boy, I was compelled to get up at daybreak on Memorial Day and the Fourth of July, to salute the American Flag which was raised in front of our home by my father and grandfather. On Memorial Day, with all the excitement of youth, I viewed the parade of the veterans. On the Fourth of July I read the Declaration of Independence, which hung on our dining-room wall, then shot off firecrackers and other fireworks at night, ate the usual ice cream, went to bed with a bad stomach, the usual burns that went with the celebration, full of patriotism and dreamed of my father's sword which he had carried in the Civil War and which hung over his bed. How I loved that sword!

That is how citizenship was instilled in me. It is a pity there isn't more of it today.

The artistic side of my life was inherited from my mother. She had a pretty voice and I loved to hear her sing "The Lorelei." In every branch of her family there were musicians. I studied music, and some people were kind enough, years ago, to say that I knew how to play the piano.

I have always doubted it myself.

The love of music stayed with me, although my profession has always been journalism. Enough of that.

* * * * *

SOME years ago the late Colonel Theodore Roosevelt, in some correspondence that we were having at the time, wrote words to this effect, which have always been with me:

"The man who has not the courage to honestly criticize his own country is a poor citizen."

* * * * *

ALL of this preamble leads up to the fact that I am going to criticize the government. It will not make pleasant reading, but it will deal with facts.

* * * * *

I WANT to make a strong statement, and I want you to bear it in mind while reading this article. Do not let it get away from you for one single moment, for I believe you have never thought of it in this way, but if you have, I am glad. It is this:

IF WE WERE DEPENDENT FOR ANY OF THE ARTS IN THIS COUNTRY UPON ANYTHING IN THE WAY OF GOVERNMENT ENCOURAGEMENT OR SUPPORT, THERE WOULD NOT BE ANY ART EXISTENT IN ANY MANNER, SHAPE OR FORM, FROM THE ATLANTIC TO THE PACIFIC. This is what I hope to analyze for you. I will show you a situation that is a crime in the political history of this country.

* * * * *

WORK is man's destiny, but some of the finer things in this life are also his heritage. If the original population of the United States of America had been the basis of the future population, we would have been a very small country. So to develop the great, natural resources of the country, we encouraged immigration from all the countries of the globe. They came in flocks, and today it is estimated that we have 112 millions of people.

Why did they come?

Because it was the land of opportunity.

That means there was material gain to be had by each unit that came here, and material gain meant money.

* * * * *

WHAT has been done to make good citizens out of this population? True, articles galore have been written, showing lack of national spirit and love of country. We have had speakers who gave spread-eagle talks and

called upon these people to develop a great national spirit of citizenship—but what star did they give them to follow?

They have told them that they have had opportunity.

That is true.

But are people going to live purely and simply on materialism?

It cannot be done.

No nation has ever yet been built strictly on materialism.

Most of these foreigners who came to our shores came from countries where opportunity, perhaps, was not so great, but where, on the other hand, they had been given some of the idealisms of life, music being the important factor. They came from countries where all of the arts were recognized and given government support and encouragement, music, decoration, architecture, painting, sculpture; where they gave medals for valor in war, and likewise in recognition of merit in the arts.

In this country we give medals for bravery in war, and, I believe, for life-saving.

What recognition is given to any of the arts?

None.

The whole political life in this country deals with commercialism and materialism. But with the supplement which appears in this issue of MUSICAL AMERICA, we have for the first time, a President who has given to the people a message on 'something higher.' His message gave me the thought and the courage to write this editorial. I am not writing this as a political article for President Coolidge.

If some shrewd politicians went before Congress with a bill to build opera houses, conservatories of music and art galleries throughout the country, I think the bill would stand a pretty good chance, no matter how many millions it would entail. But, let a bill be introduced in Congress for the encouragement or governmental recognition of any of the arts, and the bill would never see the light of day.

Why?

Because one represents materialism, and sordid commercialism in politics. The construction of the buildings represents voters.

From their viewpoint the arts do not mean votes and yet the very fact of that idealism being eliminated creates that lack of something higher in the minds of the people, so that we are given the statement that only 50 per cent of the electorate of this country vote on election day.

Is it surprising?

It is all very well to criticize your so-called citizen, but unless something is done to make an ideal citizen of him, do not criticize him. You have got to give him something more than materialism to make ideal citizens of the foreign population, for as I said before, they come from countries where idealism has been a great factor. There they had national schools of music, fine opera, fine orchestras, fine bands, national dancers, all under government sponsorship. They come over here and are given bread and butter, but the cake is denied them. Is it any wonder that they have instilled in their minds, and their children's minds, a love for their home land, so that, as soon as they have the money, they long to go back to that home land, with the material gains which they secured in this country?

I say, can you blame them?

* * * * *

HAS it ever occurred to you that there is not one dollar given by the country, national, State or city, for the encouragement of anything in the way of arts? Imagine the disgrace that in a city like Washington, there is no such thing as a national art gallery. Were it not for the late Mr. William Wilson Corcoran, who not only built, but endowed and gave the pictures, there would be no art gallery in Washington. New York, the greatest metropolis in the world, would not have an art gallery were it not for those public-spirited citizens who have given millions in pictures and have privately endowed buildings which today are supported by public subscription—and not one dollar available from a municipality like New York to buy a picture.

[Continued on page 2]

The bandstand in Central Park was built by a private individual. The Stadium concerts are supported by private subscription. Your opera, such as it is given, good, bad and indifferent, all of it for good purpose, is maintained by private capital and private individuals.

I repeat, were it dependent upon the Government, the arts would be absolutely dead in this country. What has been accomplished was through the absolute love of it by a part of the people, and the liberality of those people who had enough of the worldly goods to give some for the development of the arts.

Imagine, if it was a governmental function instead of a private function, how far-reaching the development of art in this country would be, and what its reflex would be upon the minds of the people who feel that their Government gave them something more than simply laws which they are compelled to enforce and obey, that is, gave them some cake, besides just bread and butter.

I firmly believe that the lack of respect which exists today in the minds of the average so-called citizen for our institutions and politicians lies in the fact that they feel they are purely and simply classified as voting machines, not entitled to the higher things in this life.

An American can go to Europe, be he musician, architect, artist or sculptor, and receive Government recognition which places him in a high position, but his own Government pays absolutely no attention to him or what he represents.

A delightful situation, is it not?

Travel through Europe, and see the fine Government military bands, the great municipal bands which give the people the benefit of their music. In this country unless a Government band is used for a parade, there isn't a soul in this country who would ever think of either an Army or Navy band. It means absolutely nothing to them.

THE proper assimilation, leading to finer citizenship, will never exist in this country, until the masses get something more than mercenary opportunity, until you give them what they crave and what has been instilled in them during generations in their native lands, and not merely say to them—"Work is man's destiny, and you are not entitled to anything else."

Milton Weil

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Rival Candidates for Nation's Posts of Honor Are United in Proclaiming Their Love of Music



CANDIDATES FOR PRESIDENT AND VICE-PRESIDENT STRONGLY FAVOR MUSIC

The National Elections Are a Highly Important Part of Our New World Symphony, Although It Is Not Recorded That Dvorak Ever Thought of a Ballot Box When He Composed His Well-Known Opus. Just Now the Presidential Campaign Is the Main Theme in Our Daily Lives, and Whatever Parties They Favor as Individuals, Music-Lovers Will Find Themselves in Harmony with the Leading Candidates on the Subject of Their Art. Above Are Shown President Coolidge and John W. Davis, Governor Charles W. Bryan and General Charles G. Dawes. Inset Is a View of the Capitol at Washington, D. C., Made from an Airplane

NO matter which party wins in November, music is assured a sympathetic hearing in the White House. All the candidates of the major parties for President and Vice-President express themselves to *MUSICAL AMERICA* as heartily in favor of all means that will advance the country's musical development.

President Coolidge delivers a special musical message to all the musicians of the country, and this appears as a supplement to this issue. Mr. Coolidge's musical viewpoint is further set forth in a lengthier statement presented below.

The candidates are unanimous in urging that, as an important factor in community life, music should receive community support. All agree that a larger number of persons should receive the inspiration which comes from hearing and producing great music.

General Charles G. Dawes, candidate for Vice-President on the Republican ticket, has made the greatest personal contrib-

utions as a composer, vice-president of the Chicago Civic Opera Company, amateur musician and sponsor of artists. Both John W. Davis and Governor Charles W. Bryan, the Democratic candidates, are former glee club singers. Mr. Davis is an associate director of the Symphony Society of New York. The

third party candidates, Senators Robert M. La Follette and Burton K. Wheeler, are both deeply interested in music.

President Coolidge, a lover of the orchestra, was invited, last March, to become an honorary associate of the New York Philharmonic, the first to be named since 1900, and in his letter of

acceptance addressed to Clarence H. Mackay, chairman of the Philharmonic board of directors, he expressed his admiration of the contributions the orchestra had made to American musical culture and said he was delighted to accept. Mrs. Coolidge and the President's son, John, are both musical. When she attended college, Mrs. Coolidge sang contralto in a glee club. Now her chief interest is the piano. John is an accomplished violinist.

President Coolidge Speaks

In a statement prepared especially for *MUSICAL AMERICA*, President Coolidge says:

"It would seem perfectly apparent that if we are to secure the greatest benefit we must broaden and strengthen an appreciation of the best that there is in music. There must be found a practical basis whereby the significance of music may be brought home to the average citizen, so that the learning and the taste of the highly cultivated specialist may eventually find its reflection in the spontaneous impulses of the everyday American. If the best music is brought to the people, there need be no

President Coolidge Sends Special Message to Music-Lovers Through "Musical America"

A REMARKABLE and inspiring message on music from President Coolidge, sent to the Nation through *MUSICAL AMERICA*, is included in this issue, together with a portrait of the President, in the form of a supplement suitable for framing.

The vital importance of this communication is emphasized by the fact that in this instance, the Chief Executive of the Nation for the first time indicates his belief that music is one of the arts deserving governmental recognition, for he here characterizes it as the "art especially representative of democracy, of the hope of the world."

[Continued on page 4]

Nation's Candidates United in Love of Music

[Continued from page 3]

fear about their ability to appreciate it or their desire to accept it.

"It may be that as the political nobility in days gone by prevented the political development of the people, so a musical nobility in these days is preventing the musical development of the people. As the people learned to use freedom by being free, so they will learn to appreciate good music by having good music. It may be that critics and scholars, with the best intentions in the world, have placed music upon so high a pedestal that the man in the street could not really reach it.

Musical Life Too Artificial

"They have persisted in representing good music as something far above our heads, something obtainable only by the most laborious study and painstaking effort. They have pictured music as something abstruse, something utterly exclusive, something only for the elect, reserved for aristocracy. Yet we find that when music of any kind is given a fair hearing it produces its effect immediately and directly without any conscious effort on the part of the recipient. It is one of the marvels of the art that it is able to produce such effects so consistently, almost inevitably.

"We are in the habit of thinking of the United States as a musical country, and in truth our development along these lines has been extraordinary. Yet, too much of our musical life is still an artificial, and perhaps a superficial, process. In too many of our communities we are supporting concerts and the opera by main strength, rather than through a spontaneous desire for enjoyment."

Davis Favors Development

When he was a student in Washington and Lee University, Mr. Davis joined the baritone section of the glee club. He demonstrated on his visit to Governor Bryan in Lincoln, Neb., recently that he still sings. The two Democratic candidates attended the First Presbyterian Church and sang the bass part of the hymns with fine volume. Both were so familiar with the hymns that they did not need song books. Mr. Davis' sister, Emma K. Davis, served as organist of the Central Presbyterian Church in Clarksburg, W. Va., for sixteen years, and his daughter is a pianist. He is a box holder and associate director of the New York Symphony.

"The increasing interest we Americans are taking in music is an indication of a healthy cultural development," Mr. Davis says, "And I favor all means for furthering that development. New York, Chicago, San Francisco, Philadelphia and other large cities have their own symphony orchestras, and each has its season of opera. That is admirable, but some way should be found for giving a larger number of persons the inspiration which comes from hearing great music.

"Much of our musical development has been made possible by the generous support of our orchestras, composers, conservatories and other organizations by public-spirited men and women. In recent years there has been a growth in civic opera and municipal music festivals, and many cities have municipal organists. Since music is a factor of great importance in community life, I think it should receive community support. States already are aiding the cause of music by supporting conservatories in state universities and music courses in the public schools. In the case of libraries, many states contribute to their support if the municipality or some local organization can raise a certain amount. The same plan might be applied to music.

"From a national point of view it would be well to have a symphony orchestra in every important city. If for some reason it proves impracticable to establish an orchestra, the next best thing would be to arrange concerts by visiting organizations. Of course the existing orchestras make extensive tours, but many are still unable to hear them.

"I am heartily in favor of developing music, both on its creative and interpretative sides, in this country."

General Dawes' talent as a composer was scarcely known until Fritz Kreisler discovered the Melody in A several years ago, and added it to his repertoire. Since then the Melody has gained considerably in popularity. Last sum-

mer it was played in Philadelphia by the Fairmount Park Orchestra. The general has also produced an Improvisation for piano, which, because of its difficulty, has not become widely popular. He has written other music, but none of it has been published. He plays his compositions on piano or flute, being an able performer on both instruments. When entertaining guests in his Evanston home, he has often mingled with the musicians engaged for the occasion and taken part in their performances.

Few, if any, Chicagoans have by personal attention more lavishly provided the musician with means and opportunity than General Dawes. He has sponsored concert tours for many a deserving and needy artist, and has a reputation for never having failed to support in substantial way any musician of promise whom he found willing to make sacrifices for his art. His generous intervention has aided many singers in commencing or furthering their careers in the Chicago Opera. Among his recent protégés is Constantine Jonesco, whose "Lady Hamilton" Waltz, arranged for piano and for orchestra, is now in press through General Dawes' discovery of the composer.

As a patron of art, General Dawes has backed many concert performances in Chicago, but his chief musical prominence has been in connection with the Chicago Civic Opera Company. He was one of the guarantors of the Metropolitan Opera's visits to Chicago some years ago, and was active in organizing the Chicago Opera. As vice-president, General Dawes has had an important hand in its destinies since that time. He is a close personal friend of Harold McCormick, and during the long period in which the McCormicks supported the opera almost alone, he was in close touch for McCormick with all matters concerning the Auditorium's activities. His favorite opera is "Bohème." He has given freely of his financial and organizing genius in providing needed support for music. Those who know him best consider a good portrait of him would be one which might have been caught in the early days of the Chicago Opera, when he would steal into the darkened and unheated auditorium at rehearsal time, sitting with his coat pulled about him, his hat thrust down over his eyes, listening, alone and absorbed, to the new opera company.

Bryan Likes Vocal Music

In an interview with Hazel Gertrude Kinsella, MUSICAL AMERICA's correspondent in Lincoln, Neb., Gov. Bryan spoke of the strong feeling which he has held for years of the importance of music as a community factor, and of a real need for the training of men and women, boys and girls, in some form of participation in music.

"I have always been fond of music, especially vocal music," he said. "My earliest recollection of my home is of my mother sitting at the piano playing with the large family gathered about her singing. We did this often, especially on Sunday evenings, and the memory is very dear to me. In my young days as student at the public school and at college, I took part in singing as member of male quartets and with mixed quartets. The churches in my home town were kind enough to permit me to sing in the church choirs, and while I enjoyed it immensely, myself, I am not so sure that my audiences entirely shared my enthusiasm. My boyhood home was in Salem, Ill., where I attended the public school, after which I went to the old University of Chicago, and to Jacksonville.

"I have always appreciated the importance of music," he continued, "its effect on persons' dispositions, and the pleasure and content it can bring to an individual and to a community. I encouraged community singing in Lincoln when I was its mayor, and as member of the city's park boards and other organizations which look after the welfare of the people. I have found that community singing has the same beneficial effect of bringing people together happily and uniting them in efforts for general welfare as have public playgrounds, gymnasiums, the Y. M. C. A., the Y. W. C. A., and public parks. It not only interests the people as a whole in a healthy and enjoyable pastime, but makes better boys and girls—mentally,

physically, and morally—and, in the end, better citizens!"

When Governor Bryan was identified with Lincoln's park development as mayor or as a member of the park board, he established park concerts, and solicited financial support for them. At that time, there were no financial resources available for park purposes, so Mr. Bryan secured gifts of land from various individuals (including W. J. Bryan, who gave ten acres, and the Perkins family), then solicited material for a bandstand from business men.

Workmen Give Services

This secured, he proceeded to interest the labor organizations of the city in the project to the extent that the members of the various crafts of the city went out to the park each night at 5 o'clock after their day's work was done, and worked two hours of an evening until the stand was completed.

Governor Bryan likes sacred music. He is affiliated with the Baptist congregation in Lincoln, where he enjoys taking part in the congregational singing.

He says that since his marriage the only opportunity he has to indulge freely in vocal music is when he goes to church or to a community sing. His intense interest in music is shared by Mrs. Bryan, who is one of Lincoln's most consistent patronesses of the fine arts. Last week Mrs. Bryan was hostess to the membership of the Lincoln Matinée Musicale, the State's oldest and largest music club, in a brilliant reception at the Governor's mansion. Their daughter, Marylouise, now Mrs. Harnsberger of Ashland, plays the piano very well, having been given careful training under fine instructors.

La Follette for Education

Senator La Follette believes "music is one of the great mediums of personal expression, an outlet for our emotions, a source of pleasure and of happiness. But I have somehow felt that we have been offering too little opportunity for musical education for our youth, and our people have not been participating in the production of music to as great a degree as they might. In my home State, the University of Wisconsin has been trying to develop a greater musical appreciation through community organization and by sending out leaders to bring the inspiration of good music to every town and hamlet.

Isa Kremer Will Make Coast-to-Coast Tour, Afterwards Going to Europe

(Portrait on cover)

ISA KREMER, mezzo-soprano, who since her American debut in Carnegie Hall, New York, on Oct. 29, 1922, has made a unique place for herself among concert artists in this country, as she had already done in Europe before coming here, appears on the cover in a reproduction of a portrait recently finished by the Russian artist, Conan Feldman.

Miss Kremer, after her first New York recital this season, in Carnegie Hall on Oct. 19, will leave for the Middle West, making her first Chicago appearance in Orchestra Hall on Nov. 23, and singing at other cities en route. From Chicago she will go to the Pacific Coast, where she will remain until the middle of January, when she returns East, giving her second Chicago recital on the way, and reappearing in Carnegie Hall, New York, on Jan. 25. Another tour of the Middle West will follow, and the singer will give her third New York recital of the season on March 29.

Immediately after this Miss Kremer will leave for Europe, where she is booked to sing in Queen's Hall, London, on April 21, and will then make appearances in Berlin, Brussels, Paris, Rome, Vienna, Bucharest and other cities.

Isa Kremer was born in Bessarabia. As a child her fondness for music was demonstrated when she began to cry on hearing other people sing false notes. She was interested in writing as a girl and published a book of verse which met with considerable success. When sixteen she went to Milan to cultivate her voice and studied for twelve years with Ronzi, once a tenor at La Scala and a prize pupil of Rossini. She made her debut as Mimi in "Bohème" in Cre-

"We must realize that something more than the bare necessities which support existence is needed to make life worth while. Man must have opportunity not only to work, but also for those higher influences among which music is an important one. To develop musical appreciation, we must make it possible for the great mass of the people to hear good music. This is now an opportunity comparatively few persons enjoy in the great centers of population.

"In many respects we have become a nation of spectators rather than a community of neighbors taking part one with the other in the joy of song. We have fallen into the habit of allowing others to do our singing for us. Even in our churches, where we should sing our praise, we unfortunately sometimes allow high-priced choirs to do it for us rather than with us. A return must be made to the old days when the village glee club or the town chorus held its weekly meetings, when everybody had a chance to take part, give expression to his talents and know the happiness which comes of wholesome fellowship.

"Just as good government is impossible without the active participation of all the people, so a national appreciation of good music must come from the interest and expression of the people."

Build Conservatories, Says Wheeler

Senator Wheeler's chief participation in music has been as an auditor. Mrs. Wheeler studied music for several years in Oberlin College, but, Senator Wheeler says, "matrimony and the acquisition of five children has doubtless robbed this wonderful art of a brilliant artist. All of these children, with the exception of the youngest, who is but five years of age, eagerly devote much time to practice on the piano."

In discussing music in its community aspects, Senator Wheeler says, "It seems to me that the material world is too much with us. The dollar sign is beginning to blind our eyes to the better things of life. We spend billions in educating the mind to make money and the hand to kill. Would it not be much better to employ these billions that have been used for war and destruction in the arts of peace? If there is justification for military and naval academies, there must be much more for conservatories of music. Music certainly does not breed war, and I am for peace."

mona in 1911 and won the favor of Puccini, who recommended her to numerous opera houses.

Returning to Russia, Miss Kremer became a member of the Imperial Opera in Petrograd, appearing in leading rôles in "The Czar's Bride," "Martha," "Eugene Onegin" and Tchaikovsky's "Iolanthe." She also made a marked success in the title-rôle of "Madama Butterfly."

At a *serata d'onore* given for her she sang a couple of simple songs between the acts with such success that an offer was immediately made to her to appear on the concert stage. After fulfilling her contract at the Petrograd Opera, she made her concert debut in Moscow in 1916, her success being so striking that the following day she was known all over Russia. Returning to Petrograd, she was booked for fourteen concerts, which were all sold out three hours after the announcement; and, shortly after, singers all over Russia were announcing "Isa Kremer Programs."

The revolution having caused Miss Kremer to leave Russia, she went next to Constantinople, touring in Southern Europe and going later to Berlin, where 2000 persons were turned away from her first concert. Five American managers offered her contracts to come to this country, and she finally accepted that of the Wolfsohn Bureau.

In her programs Miss Kremer does not keep to the tradition in singing her songs, for she claims that there is "no fixed line in art." One of the numbers which she will feature this season is Rossini's "Tarantella," which she studied with Ronzi but has never yet sung in public.

I. M.

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BOSTON ACCLAIMS KOUSSEVITZKY AS CONDUCTOR IN AMERICAN DEBUT

BOSTON, Oct. 14.—Serge Koussevitzky made his first appearances before expectant audiences at the pair of concerts which opened the Boston Symphony's forty-fourth season, on Oct. 10 and 11, in Symphony Hall. His dignified entrance has made the occasion a courteous demonstration of welcome by both audience and orches-

tra. With little ado, Mr. Koussevitzky launched into the first work on his program, Vivaldi's Concerto in D Minor for Orchestra and Organ, edited by Siloti, played for the first time in America. From the moment he raised his arms as if invoking attention, Mr. Koussevitzky revealed himself a master of dramatic values. The lyric phrases of the Concerto were chiseled with meticulous regard for their inherent expressiveness. At no moment was the music permitted to mark time. In the final Allegro, the conductor showed his fondness for incisive rhythms and sparkling colors.

Berlioz' Overture, "The Roman Carnival," found Mr. Koussevitzky on his mettle. His reading of the work was characterized by a keen sense of the dramatic. Accents were biting, color contrasts were startling, rhythms

were whipped, and climaxes were piled up with sweeping effect. The final chord, starting from a pianissimo and drawn up to furious fortissimo, was the signal for round after round of applause. Mr. Koussevitzky conquered. Appropriately, he insisted that the superb orchestra, Mr. Monteux's legacy to him, share in his triumph.

In Brahms' Variations on a Theme by Haydn, the conductor once more disclosed his skill in delineation of phrase and his felicity of stroke in telling details.

The much discussed "Pacific 231," an "orchestral movement" by Arthur Honegger, was then given its first American performance. It was first performed in Paris last spring at Mr. Koussevitzky's concerts. What the composer intended is best expressed in his own commentary:

"I have always had a passionate love for locomotives. To me they—and I

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London Concert Records Are Broken at Galli-Curci's Sensational Début

LONDON, Oct. 13.—The London début of Amelita Galli-Curci in Albert Hall on the afternoon of Oct. 12 proved a record-breaking event. Although the scale of prices was the highest yet set in London for a concert, all the seats were sold nine months ago. Every nook of the vast hall was crowded, while thousands of persons unable to gain admittance greeted the noted singer as she arrived. Before the recital ended the platform was almost completely hidden by flowers. Single and double encores followed every number. At the close of the program eighteen recalls were given the diva, her audience standing and insisting on more songs until lights in the hall were shut off.

After the concerts 5000 persons crowded about the stage entrance to get a glimpse of Mme. Galli-Curci. Twenty policemen were needed to clear a passage for her to her motor car, enthusiasts even standing on the running board. Flowers that she tossed to the crowd were torn to shreds in a general effort to secure them as her car wedged its slow way through the throng.

Mme. Galli-Curci proved to be in marvellous voice. Her original program, greatly lengthened by demand, included old Italian arias, the entrance aria from "Dinorah," the Mad Scene from "Lucia," the "Mignon" Polonaise, "Pretty Mocking Bird" by Bishop, and a contrasting variety of other songs. Accompaniments were played with a high degree of musicianship by Homer Samuels, the singer's husband. Incidental flute obbligatos were given by Manuel Berenguer.

The singer herself, a vision to delight the eye, was dressed in a sheer, white afternoon gown, and wore a tall ivory comb, stuck Spanish fashion in her dark hair. By degrees the platform disappeared under a mass of flowers sent up. The general gala air was heightened by the turning on of the footlights, unusual at London Sunday concerts. Beyond this bright foreground, and back of Mme. Galli-Curci, 2000 persons were seated.

When Mme. Galli-Curci stepped ashore at Plymouth she was welcomed on British soil by the Lord Mayor of that city. Twenty newspaper men were in the greeting party that went from London. The singer's journey to London was made in the royal salon carriage used by the Prince of Wales. On her arrival here another assemblage of newspaper men was in attendance. The night before the Paris, the boat on which she crossed, reached England, the diva gave a concert for the Seaman's Fund, and with gratifying receipts.

The original schedule planned for Mme. Galli-Curci called for three recitals in London, in addition to an extended tour through England, Scotland and Wales. Before her arrival it was



Photo by Strauss-Peyton

Amelita Galli-Curci, Famous Coloratura Soprano

found necessary to lengthen the tour another week, and include a fourth recital in London, to be given Nov. 22. Still another week is now added to this tour, and a fifth recital in London is announced for December. Already nearly the entire house is sold out for that occasion. To render this final London event possible a date in the provinces was cancelled. All recitals but the one of Nov. 22 will be given in Albert Hall. That one, however, will be given in the Crystal Palace, a place of even vaster proportions than Albert Hall, where the Handel and other music festivals are held.

Proof of widespread interest in Mme. Galli-Curci's London concert was seen in the amount of attention given by New York newspapers to cable dispatches relating to this event. Dispatches from London spoke of the soprano's phenomenal success, and mentioned the flattering reception accorded her by the London critics, whose praise showed that her singing had appealed to the few as well as to the many.

Mme. Galli-Curci will return to the Metropolitan later in the season, but will not be heard again in concert in America until the autumn of 1926.

Louis Bailly Loses Suit to Enjoin Flonzaley Quartet

The Appellate Division of the New York Supreme Court affirmed an order on Oct. 10, denying Louis Bailly, former viola player in the Flonzaley Quartet, an injunction to prevent the Quartet from replacing him with Felicien d'Archangeau and using the name Flonzaley Quartet. In the action, which was first heard in the lower courts last spring, Mr. Bailly charged that he was forced out of the Quartet without receiving his just share of the profits from Victor records. Mr. Bailly was sent by the French Minister of Fine Arts in 1917 to join the quartet in place of Ugo Ara, who was called back to Italy to join the army.

JOHN McCORMACK IS HONORED BY FRANCE

Order of Légion d'Honneur Bestowed in Apprecia- tion of Services

A wireless message informing John McCormack that the French Government had conferred upon him the order of Chevalier de la Légion d'Honneur was received by the tenor, at sea, on board the Majestic bringing him back to America.

This decoration was in recognition of the valuable services he rendered to the French cause during and following the war, and his kindly interest in aged musicians of the Conservatoire in Paris.

Mr. McCormack was one of the first artists in America to render assistance to France after the outbreak of the war. In the spring of 1915, he responded to an appeal made by the Duc de Richelieu and gave a benefit concert in the New York Hippodrome in aid of the French tubercular soldiers' relief fund. Over \$8,000 was raised on that occasion. Two years ago, he raised over 80,000 francs for the devastated regions of France by giving two concerts in the Théâtre des Champs-Élysées in Paris. He also gave three concerts, the proceeds of which went to the aid of aged professors of the Paris Conservatoire. Mr. McCormack raised approximately \$1,000,000 for various war charities in America.

The Irish-American tenor is one of the most popular foreign singers heard in Paris in recent times. His concerts there are as crowded as they are in New York or Boston.

Hurok to Manage Manhattan Opera House

S. Hurok, Inc., New York concert manager, has taken over the management of the Manhattan Opera House. A detailed statement on the future operation of the theater is not yet available.

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MEPHISTO'S MUSINGS

[Continued from page 7]

I hear that Lillian Gish may play *Marguerite* and that the picture will follow the lines of Gounod's opera more closely than the plot of Goethe's drama. Which is as it should be. Who cares about Goethe when he can have Gounod? How many people in this country would have ever heard of Goethe but for the prolific Charles of the melodious church masses?

And just think what a good time I shall have appearing and disappearing in puffs of smoke—a method of arrival and departure in polite society that has been denied me by convention for some time.

At last I shall be properly recognized. I am getting into the pictures. Like every other right-minded person, I have hankered for this opportunity for many a moon.

Reviews of the recent Bayreuth Festival which you published stated that the singers, individually, did not sing as well as artists who used to appear in the Festspielhaus in by-gone days. The complaint, I find, is quite general wherever Wagnerian performances are given. Critics repeatedly confide in me that, except in outstanding cases, Wagnerian

singing rests on a lower level than formerly.

Why? I think I have the answer. You must remember that the art of singing as it was taught in an earlier generation is supposed to be declining. These are the interpretative days, and when a singer possesses a particularly vivid imagination and learns how to make a striking effect without singing perfectly, we forgive him. It was not always so, as I well remember. There was the case of a prima donna of world-wide fame who was hissed off the stage of the Scala because she happened to be not in her best voice. Today she probably would have "got by," even in Milan. Certainly an American audience would not have made a fuss over such a trifle in view of the perfect method and musicianship for which this lady was noted.

The great Wagnerian singers whose memories we hold in such esteem were often trained first in the Italian school of pure singing and got in that school a technique that enabled them to handle the more dramatic music easily. Cosima Wagner, visiting London once, was enthusiastic over the work done in "Meistersinger" and other of her husband's works by Emma Eames, the de Reszkés and others in that brilliant company, artists whose previous successes had been won in the operas of Gounod, Verdi, and Bizet. Lillian Nordica, for example, sang in oratorio and "Traviata" long before she blos-

somed out as *Elsa* and *Brünnhilde*.

Wagnerian singers of today, I take it, rush into the music dramas without this preliminary experience. I'm not bigoted in favor of Donizetti and Bellini, but singing masters grounded in their school did know how to teach technique. If any person doubts this, let him consider the familiar complaint every time "Norma" is produced that it is difficult to obtain singers capable of doing justice to Bellini's score. We heard this wail again recently when "Norma" was given in the Manhattan Opera House. In fact, we can no more get through a performance of "Norma" without it than we can expect to hear "Cavalleria Rusticana" without the Intermezzo. This being the case, only one of two things can be true: either singing, as pure vocalism, is not as good as it used to be, or Bellini was careless when he wrote his *magnum opus*.

Is it the business of composers to adapt themselves to changing styles, or should interpreters be compelled to work up to the composer's ideals?

I ask you.

Opera-goers who can go back seventeen years remember a pleasing young soprano in the Henry Savage Company named Rena Vivienne who alternated in the leading rôles. Among other parts she sang *Mme. Butterfly*. While not a great singer, she was promising, and so the usual predictions were made. I believe she was a native of Duluth, Minn.

A few days ago a singer named Rena Vivienne appeared in a burlesque theater on Fourteenth Street, New York. Some opera-lovers went into the theater to see for themselves if it was the same singer. They said she is the same.

But this latter-day Rena insists that she is a different person. She denies that she ever sang in opera.

Now I wonder?

Speaking of opera, I notice in your paper that the horse employed in "Andrea Chenier" in San Francisco, when the opera company there opened its red-letter engagement, interpolated a "ponderous tattoo" with its hoofs during a touching duet.

This horse was applauding, of course. I suspect, by the lack of judgment he displayed, that he hoped some day to be engaged as leader of a claqué.

He should have taken lessons from the tactful donkey appearing in Fortune Gallo's production of "Pagliacci" in Mr. Al Jolson's theater a few nights since. This was a most mannerly beast, but withal an appreciative one. Every time the chorus opened a new volume of tone he wiggled his ears with obvious pleasure. Which shows that opera does indeed appeal to all classes, says your

Mephisto

RADIO CONFERENCE MEETS TO DISCUSS NEW PROGRAM

Washington Convention Asks for Non-Interference Policy from Government

WASHINGTON, Oct. 13.—The Third National Radio Conference, called by Secretary of Commerce Hoover, was in session here from Oct. 6 to 11, with representatives from every branch of the industry participating. In his address opening the conference, Secretary Hoover said that unless national broadcasting could be systematically organized, it could not be expected to continue.

After commenting on the wonderful development of radio in the past four years, Secretary Hoover said that in a large sense the purpose of the conference was "to enable the listeners, the broadcasters, the manufacturers and the marine and other services to agree among themselves as to the manner in which radio activities are to be conducted."

"The local station must be able to bring to its listeners the greatest music and entertainment of the nation," he said; "but far beyond this it must be able to deliver important pronouncements of public men, it must bring instantly to our people a hundred and one matters of national interest. To this it must add its matters of local interest. This can only be accomplished by regularly organized inter-connection on a national basis, with nationally-organized and directed programs for some part of the day in supplement to the more local material."

Among the important recommendations made by the conference was that no change be made in the Department of Commerce policy of non-interference in broadcast programs, as "any other attitude would necessarily involve censorship in some degree."

Army Band Leaders Are Graduated

WASHINGTON, Oct. 11.—The following warrant officers and enlisted men have been graduated in the special band leaders' course at the Army Music School, Washington Barracks: Warrant Officers Frank A. Bowen, Meyer M. Cohen, Simon A. Dapp, Eto Innocenzi, Simon Tresing, Louis S. Yassell and Master Sergeant Robert Muller. The following have completed the soloist course: Arthur Zeccola, William H. Lemay, Verne A. Grooms and Holley Stanley. A. T. M.

Lusitania Claim Paid Boston 'Cellist

BOSTON, Oct. 11.—Marjorie Patten Friend Weaver, 'cellist, will be the principal beneficiary in an award of \$20,000, made by the German-American mixed claims commission as heir to Edwin W. Friend, a former husband and victim of the Lusitania tragedy. Mr. Friend was graduated in 1908 from Harvard, and was prominent in the American Society for Psychical Research. W. J. P.

"Hail, Hail! the Gang's All Here"



No Wonder the Goddess of Liberty, Who Contemplates so Staidly the Arrival of Royalties, Ambassadors and Other Grandees, Unbends a Trifle and Bursts Into Song When She Looks Down Upon the Ship Bringing to These Shores, All at One Fell Swoop, as It Were, the Famous Conductors Who Are Scheduled to Give Concerts in America This Season. Ready for Action, They March Up on Deck to Find the Usually Austere Lady Using Her Torch as a Baton and, with a Hospitable Gesture, Waiting to Conduct Them Safely to Port. Ethel Leginska Is Particularly Pleased to Greet Another of Her Sex Engaged in the Business of a Leader. Nikolai Medtner Stands at Her Side, and Behind Is Wilhelm Furtwängler. Reading from the Left to the Latter Are Seen Tullio Serafin, Serge Koussevitzky and Igor Stravinsky

PORTLAND FESTIVAL ROUSES ENTHUSIASM

Chorus, Orchestra and Soloists Combine to Make Programs Unique

By Annie J. O'Brien

PORTLAND, ME., Oct. 11.—The twenty-eighth annual Western Maine Music Festival, held in Exposition Hall on Oct. 6, 7 and 8, under William Rogers Chapman, organizer and director-in-chief, was a brilliant success. Maria Jeritz was the star of the opening night, beginning her fall American tour on this occasion and making her only appearance in Maine. She was greeted by one of the largest audiences in the history of the Festival.

Mme. Jeritz sang an aria from "Gioconda," Schumann's "Widmung," Korngold's "Song of the Lute" from "The Dead City," "Dich Teure Halle" from "Tannhäuser," Debussy's "Beau Soir," Beach's "Ah, Love But a Day," and "The Answer" by Terry.

Appearing on this program was Leonard Snyder, tenor, whose success was instantaneous. Mr. Snyder sang "Vesti la Giubba" from "Pagliacci,"

and the incidental solo in a Sanctus composed by Mr. Chapman and sung by the festival chorus of 500 voices. Other features of the opening night were the "Hallelujah" Chorus from "Messiah," and the "Star Spangled Banner." The orchestra, composed of New York players, gave music by Mendelssohn, Victor Herbert and Wagner.

The second night brought forward Benno Rabinoff, a young Brooklyn violinist, and Jeraldine Calla, soprano. The "Ode to Music," composed by Mana Zucca and dedicated to Mr. Chapman, was sung for the first time at this concert, with the composer at the piano. Devora Nadworney, contralto, was a soloist.

"Trovatore" was given the third evening. The cast included Marcella Roeseler, *Lenora*; Joan Ruth, *Inez*; Devora Nadworney, *Azucena*; Leonard Snyder, *Manrico*; Alfredo Gandolfi, *Count di Luna*; William Gustafson, *Ferrando*. A ballet from the Emerson-Mason School, Portland, was a feature.

The Tuesday matinée presented Miss Ruth and Mr. Gandolfi. Marcia Merrill, Portland contralto, and Mr. Gustafson gave the second matinée program. Orchestra and chorus appeared at both matinées.

BOSTON LECTURES TO AID IN SYMPHONIC KNOWLEDGE

University Extension Course Will Deal With Programs Given by Orchestra During the Year

BOSTON, Oct. 11.—A course of twenty lectures, "to aid in appreciation of the Boston Symphony concerts," is announced as a special feature of this year's program of the Massachusetts Division of University Extension, acting jointly with the Boston Public Library. The series will begin on Oct. 20 in the lecture hall of the Public Library, continuing on successive Mondays. Richard G. Appel, head of the library's music department, will be the instructor in charge. Cooperating with him are Prof. W. R. Spalding of Harvard University, Prof. John P. Marshall of Boston University, Malcolm Lang, conductor of the Cecilia Society, and others.

These lectures will deal with programs to be given later in the week. James A. Moyer, director of the Division of University Extension, explains that "the course is designed for all who wish to gain a keener enjoyment in the appreciation of orchestral music as well as for teachers and students. Although based on the current repertoire, it will be essentially a study of orchestral composition from the listener's point of view. The principles of music relating to form and design, the principles of interpretation and characteristics of the different musical instruments will all be studied, together with practice in score reading." Each lecture will be limited to one hour.

The course will be given in two parts of ten lessons each. There will be a slight enrollment fee for each part.

W. J. PARKER.

Sunday Symphonic Society Contest Will Close on Nov. 1

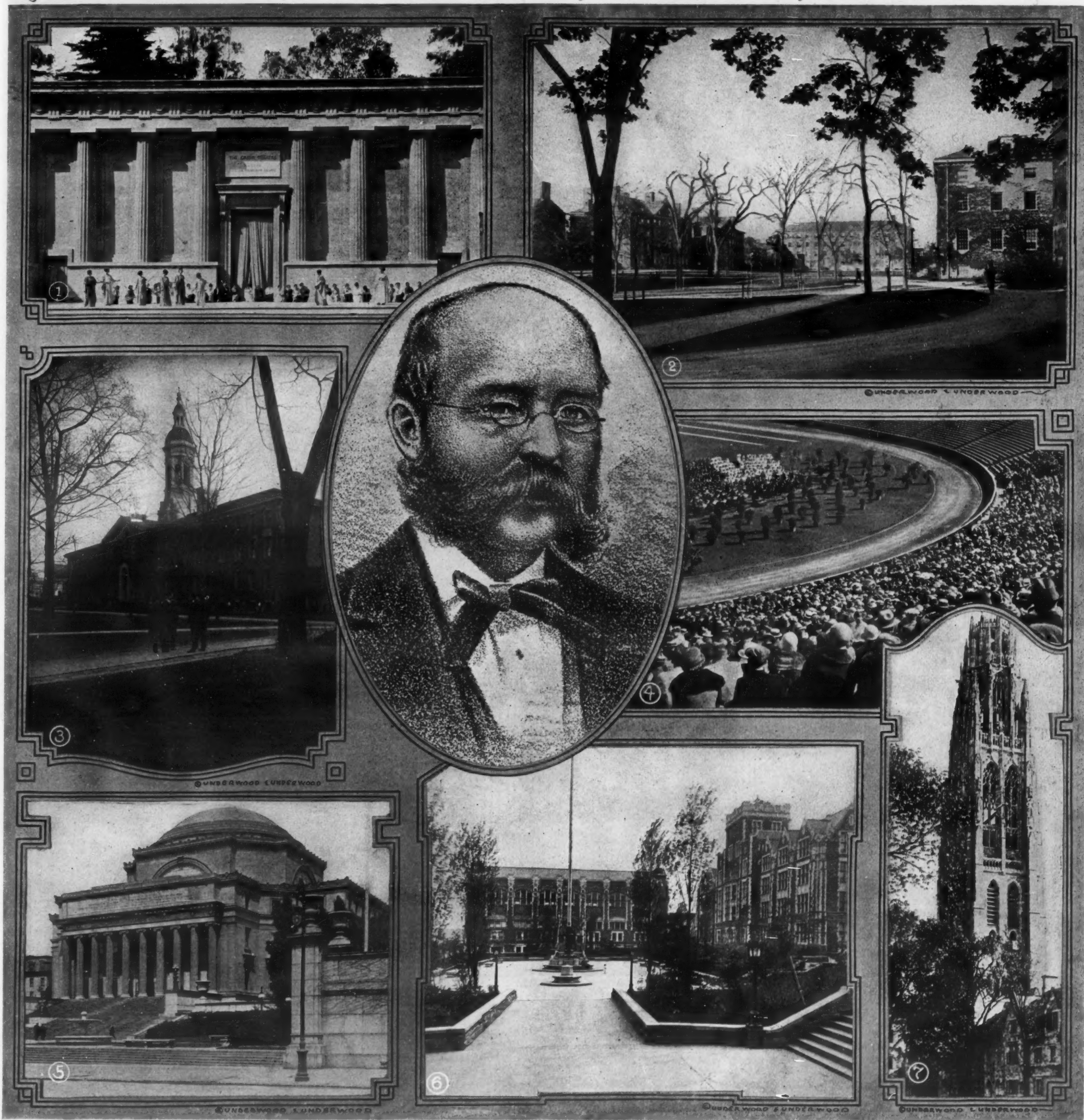
The contest for American composers which is being conducted by Josiah Zuro, conductor of the Sunday Symphonic Society, will close on Nov. 1. Those works that are found satisfactory will be introduced into the programs of the society this season, one at each concert. Compositions which, because of their length or for other reasons, are not suitable for public performance, will be played at private invitation concerts, at which the composer may conduct. The composer of the composition which proves most popular with the audiences will be awarded a cash prize of \$100.

Ponselle Captivates Denton Audience

DENTON, TEX., Oct. 11.—Rosa Ponselle, soprano, captivated an audience that completely filled the large auditorium of the College of Industrial Arts recently. Miss Ponselle won the unanimous approval and appreciation of Denton music-lovers. Stuart Ross gave able support at the piano and was heard in several numbers and encores.

JOHN B. CROCKETT.

Is Music Gaining as a College Subject?— Leading Instructors in the Witness Box



MUSIC MAKES PROGRESS IN LEADING SEATS OF LEARNING

The Portrait Is of John Knowles Paine (1839-1906), American Organist, Teacher and Composer, Who Was Made Musical Instructor in Harvard University in 1862, and Raised to a Professorship in 1876, Taking the First Chair of Music in Any American University. The Photographs Depict Scenes at Principal Scholastic Institutions Where Music Is Recognized as an Important Subject: 1, Greek Theater at University of California, Berkeley, Cal.; 2, Campus at Harvard; 3, Princeton; 4, Performance of "Elijah" at Stanford Stadium, Palo Alto, Cal.; 5, Library at Columbia University; 6, College of the City of New York; 7, Harkness Memorial Tower at Yale

By SYDNEY DALTON

NOTHING is more indicative of the rapid advance of musical education in America than the manner in which it has been accepted as part of the scheduled studies in many of the largest and best schools and colleges

of the country. In the grade schools and high schools it has long been taught in all classes, in so far, at least, as choral singing and sight reading are concerned, accompanied by courses in appreciation, and, sometimes, by "memory" contests. Some States still lag behind in this phase of cultural training, but it will not be long before music will be taught in all public schools in the forty-eight States and the territories.

On this foundation, and the work of private teachers and conservatories, the colleges are establishing a more advanced course of training that frequently includes the higher branches of composition and orchestration, as well as classes in applied music, such as piano, organ, violin and voice. For these studies students are allowed, as a rule, a certain number of credits toward their degree, whether it be a strictly musical degree, such as Bachelor of Music and

Doctor of Music, or the degrees of Bachelor of Arts or Bachelor of Science. This work, of course, comes under the heading of electives. It is worthy of note that credits are rarely, if ever, given for applied music unless accompanied by theoretical studies.

There is a tendency on the part of musicians experienced in college work to encourage the granting of credits in mu-

[Continued on page 30]

"Ring" to Be Restored to Metropolitan Stage



GENERAL MANAGER GATTI-CASAZZA AND NEWCOMERS IN THE METROPOLITAN OPERA COMPANY

1, Giulio Gatti-Casazza; 2, Elvira de Hidalgo, Soprano; 3, Martin Oehman, Tenor; 4, Berta Morena, Soprano; 5, Maria Müller, Soprano; 6, Nanny Larsen-Todsen, Soprano; 7, Joan Ruth, Soprano; 8, Ralph Errolle, Tenor; 9, Max Altglass, Tenor; 10, Mary Bonetti, Contralto. Toti dal Monte, Soprano, Who Will Make Guest Appearances with the Metropolitan. Is Included Among the Members of the Chicago Civic Opera Company as She Appears First with That Organization



LTHOUGH the concert halls are in full swing with recitals and concerts by the beginning of October, for the opera-goer the musical season does not really start until the Metropolitan opens its doors a month later. It matters not what work is chosen for the first night, the house is always crowded, the audience overflowing into the foyer like the small boys in *Punch* under the circus tent, who at least could see "the 'oofs of the 'osses!"

Now that the Chicago Civic Opera Company no longer plays an engagement in the metropolis and the San Carlo Company confines its appearances in

Manhattan to a few weeks in the fall, the twenty-four weeks during which the Metropolitan has its doors thrown wide provide the backbone of opera not only for New York but for the entire country, as the Broadway temple of music is a Mecca for opera-lovers, who come far and wide to hear one or as many performances as they are able.

The main curiosity concerning the Metropolitan and its forecast each season is naturally in the novelties and revivals to be given and the new members of the organization, also in a large degree in the new rôles in which established favorites are to be heard.

Perhaps the most interesting figure to join the Metropolitan roster this season is Tullio Serafin, conductor, who comes from La Scala and who will appear on the opening night, Nov. 3, leading the performance of Verdi's *"Aida."* Mr. Serafin has been for a number of years

one of the most important personages in the operatic world. He is known throughout Europe and, although he has conducted in South America and Havana, this will be his debut in the United States.

"Aida" to Open Season

The singers in the cast on the opening night will be Elisabeth Rethberg in the name part, Margaret Matzenauer as *Amneris*, Giovanni Martinelli as *Ramfis*, Giuseppe Danise as *Amonasro* and José Mardones as *Ramfis*. The second opera announced for the opening week is *"Tannhäuser,"* in which Maria Jeritza will make her first appearance of the season, the cast including Rudolf Laubenthal, Clarence Whitehill and Paul Bender, with Mr. Bodanzky at the conductor's desk.

Saturday matinée audiences being second in importance only to those of the

fashionable Monday night, Mr. Gatti-Casazza usually provides a *bonne-bouche* for the first matinée of the season. This year Ponchielli's *"Gioconda,"* which has not been sung at the Metropolitan for ten years, will be heard at the initial Saturday matinée. The cast will include Rosa Ponselle in the title-rôle, the other parts being sung by Beniamino Gigli, who made his operatic debut as *Enzo*, Margaret Matzenauer and Giuseppe Danise. Mr. Serafin will conduct this work. The second revival will be Offenbach's *"Tales of Hoffmann,"* also absent for ten years from the repertoire, which will be sung the second week. Mr. Hasselmanns will conduct, and the singers announced for the large cast required include Miss Bori as *Antonia*, in which she made one of her greatest successes in the former production, Mr. Fleta in

[Continued on page 11]

"Pelléas" Is Promised for New Opera Season

[Continued from page 10]

the name-part and Mr. DeLuca in the triple baritone rôle. Mr. Urban has designed the settings.

"Pelléas" and "Falstaff"

Three events of paramount interest for opera-lovers are the inclusion in the Metropolitan's repertoire of Debussy's "Pelléas et Mélisande," the revival of Verdi's final work, "Falstaff," and the presentation of Wagner's Nibelungen Ring in its entirety. The Debussy opera, one of the unique works of the present century, was first sung at the Paris Opéra Comique in 1902 and had its American première at the Manhattan Opera House six years later, on Feb. 19, 1908. In spite of many requests for the work at the Metropolitan, Mr. Gatti-Casazza has not deemed it advisable to present it until this season. It will be given about the middle of March. The leading rôles will be sung by Lucrezia Bori, Edward Johnson and Clarence Whitehill. The twelve settings will be by Joseph Urban.

"Falstaff," which represents the essence of the later manner of the great Verdi, has not been heard at the Metropolitan for fourteen years and has had only one performance elsewhere in New York during that time. The title-rôle is one of Mr. Scotti's greatest achievements. It will be given the last week in December, with Mr. Serafin conducting and with scenery by Mr. Urban.

The addition of "Rheingold" and "Götterdämmerung" once more to the repertoire makes possible the performance of the "Ring" in its entirety for the first time at the Metropolitan since the spring of 1917. The latter work will be given separately about the end of January and the former as the first of the Cycle early in February. No announcements are made as yet about the casts, but Mr. Bodanzky will conduct in both cases.

Halévy's "La Juive," which has not been sung since the last time Caruso appeared on the stage on Christmas Eve, 1920, will be revived during the season with Rosa Ponselle in her old rôle of Rachel. The name of the tenor who will sing in Caruso's great rôle has not yet been announced.

Stravinsky's ballet "Petroushka," which has not been given for five or six years, will be revived some time during the season under the direction of Adolf Bolm.

American Premières

Two American premières will be Janacek's "Jenufa" in December and Montemezzi's "Giovanni Galluere," which will probably be the last new work of the season. The Janacek opera will give Maria Jeritz a another opportunity to show that she can assume peasant clothes as well as the silks and satins in which the audience is accustomed to see her. Mr. Bodanzky will conduct the work, and other singers in the cast will be Mme. Matzenauer and Mr. Laubenthal. "Giovanni Galluere" is the first work by the composer of "L'Amore dei Tre Re." It had its world première at the Teatro Regio in Turin in 1905. The story is an exciting one dealing with peasant life in Corsica. Maria Müller, the German soprano from Munich, will be heard in the leading rôle and Lauri-Volpi in the name-part.

The remainder of the season's repertoire will be selected from the following operas: "Puritani," "Carmen," "Mefistofele," "Louise," "Lucia," "Andrea Chenier," "Faust," "Roméo et Juliette," "Pagliacci," "L'Oracolo," "Cavalleria Rusticana," "Manon," "Thaïs," "L'Africaine," "L'Amore dei Tre Re," "Boris Godounoff," "Cosi Fan Tutte," "Bohème," "Madama Butterfly," "Manon Lescaut," "Tosca," "Snegourochka," "Barber of Seville," "William Tell," "Samson et Dalila," "Rosenkavalier," "Aida," "Masked Ball," "Don Carlos," "Ernani," "La Forza del Destino," "Traviata," "Trovatore," "Rigoletto," "Anima Allegria," "Walküre," "Lohengrin," "Parsifal," "Tannhäuser," "Siegfried," "Tristan und Isolde" and "Il Segreto di Susanna."

Amelita Galli-Curci will begin her engagement with the company on her return from her European concert tour. Meyerbeer's "Dinorah," in which she made her first New York appearance with the Chicago Opera, will be again included in the repertoire after many years, in order to give the coloratura

soprano an opportunity to appear in one of her most famous rôles. She will also be heard in the other operas in which she has become popular at the Metropolitan.

Besides the new rôles already mentioned for other favorite artists, Feodor Chaliapin will be heard as *Don Basilio* in "The Barber of Seville," for which he was announced last season but did

Mario Chamlee, Rafaelo Diaz, Miguel Fleta, Beniamino Gigli, Edward Johnson, Morgan Kingston, Rudolf Laubenthal, Giacomo Lauri-Volpi, Giovanni Martinelli, George Meader, Giordano Paltrinieri, Curt Taucher and Armand Tokatyan.

Baritones: Vincente Ballester, Edmund Burke, Thomas Chalmers, Louis d'Angelo, Giuseppe Danise, Giuseppe De

the staging will be under the direction of Andreas Dippel.

The personnel of the company, eighty per cent of which is said to be American, includes Klare Amberger, Grace Bradley, Athens Buckley, Helene Cadmus, Gabrielle Claus, Louis Dornay, Edith de Lys, Charles Febre, Shella Fryer, George Gordon, John Keubler, Ruth Ely, Leis Lichterfeld, Samuel Ljungkvist, Dudley Marwick, Annice Marshall, Hillma Millrodt, Rhys Morgan, Elsa Moritz, Devora Nadworney, Ernst Otto, Augusto Ottone, Fred Patton, Adele Rankin, Mabel Ritch, Lillian E. Shurr, Gertrude Schumann, Philip Steele, Joy Sweet, William Tucker, Charles Vidor, Thelma Votipka, Geraldine Marwick, David G. Williams and Guy Workman.

INCOMING STEAMERS BRING NEWCOMERS

Tullio Serafin, Nicholas Medtner and Leo Fall Head List of Arrivals

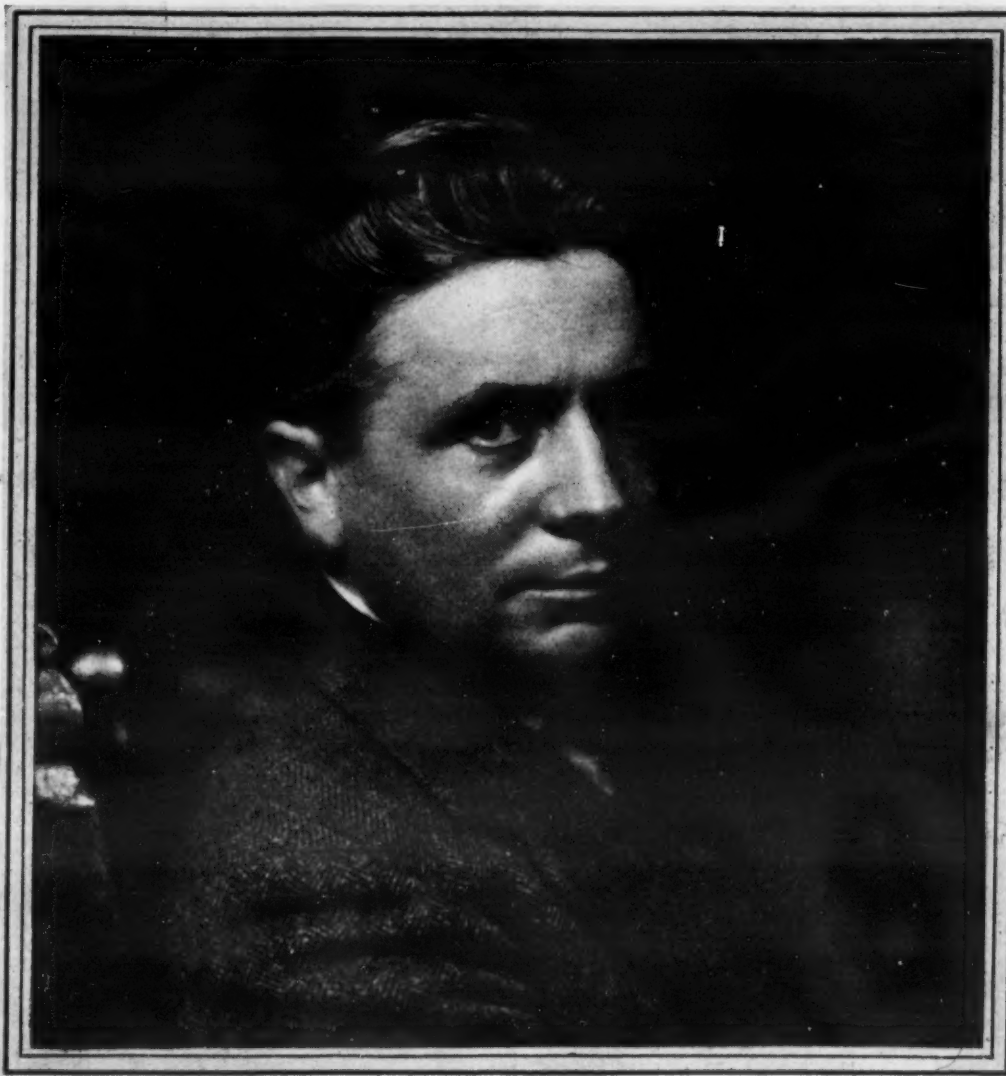
Incoming liners brought three new artists from Europe last week. Tullio Serafin, who was musical director of La Scala in Milan for five seasons, arrived aboard the Conte Rosso on Oct. 11 to assume his duties with the Metropolitan Opera. He will make his début as conductor of "Aida" on the opening night of the Metropolitan season on Nov. 3. Nicholas Medtner, Russian pianist and composer, reached New York aboard the Reliance on Oct. 9 and will make his first American appearance as soloist with the Philadelphia Orchestra on Oct. 31. Leo Fall, Viennese composer, came on the Columbus on Oct. 10 to attend the American première of his operetta, "Pompadour."

Leopold Godowski, pianist, Mrs. Godowski and their daughter, Dagmar, returned on the Reliance with Mr. Medtner. Mrs. Reginald de Koven, widow of the composer, came home from a European vacation on the Homeric. On Oct. 10 the America brought Mildred Dilling, harpist; Eleanor Rogers, soprano; the De Reszke Singers, composed of Hardesty Johnson, Erwyn Mutch, Floyd Townsley and Sigurd Nelson. Rudolph Wurlitzer, musical instrument manufacturer, and Mrs. Wurlitzer returned aboard the Columbus. Marguerita Sylva, mezzo-soprano, also returned on Oct. 10. In addition to Mr. Serafin, the Conte Rosso brought several opera singers. Among them were several fellow Metropolitan artists, including Elisabeth Rethberg, soprano; Angelo Bada and Vincenzo Reschiglian, tenors, and Mario Marchesi, a member of the staff. The Chicago Opera was represented by Rosa Raisa, soprano, and her husband, Giacomo Rimini, baritone; Augusta Lenska, mezzo-soprano, and Alessandro Bonci, tenor, who will appear with the Chicago Opera as guest artist.

Ossip Gabrilowitsch, conductor of the Detroit Symphony, returned aboard the Deutschland on Oct. 11, accompanied by Mrs. Gabrilowitsch, known professionally as Clara Clemens, and their daughter, Nina. Others on the ship were Rudolph Laubenthal and Martin Oehman, tenors, and Gustave Schützen-dorf, baritone, all of the Metropolitan; Elsa Alsen, soprano, who appeared here with the Wagner Opera Company, and Herma Dalossy, soprano.

On Oct. 14 the Majestic brought John McCormack, tenor; Mrs. McCormack, and their daughter, Gwen; Albert Spalding, violinist, and Mrs. Spalding; Florence Easton, soprano, of the Metropolitan; Giorgio Polacco, musical director of the Chicago Opera, and his wife, known professionally as Edith Mason; Adolfo Betti, first violinist of the Flonzaley Quartet; Roberto Moranzoni, conductor of the Chicago Opera, and Anna Pavlova with her company of dancers. Alfred Pochon, second violinist of the Flonzaley Quartet, arrived aboard the Lancaster on Oct. 14.

Among the passengers who sailed for Havre on the DeGrasse on Oct. 8 were John Philip Sousa, Jr., son of the band leader, and Mrs. Sousa, and Gertrude Tremblay of San Diego, Cal., daughter of a Canadian composer and organist, who is returning to France to complete her musical studies under Vincent d'Indy. Anton Billoti, pianist, departed on the Homeric on Oct. 11.



TULLIO SERAFIN

New Italian Conductor at the Metropolitan, Who Will Make His First Appearance in the United States on the Opening Night of the Season, Leading Verdi's "Aida"

not sing. He will be heard in all his other previous successes as well and will make his first appearance of the season in a special performance of "Boris Godounoff" on Election Night, Nov. 4.

Roster of Artists

The roster will include ten new singers, three of whom are Americans, Joan Ruth, soprano; Mary Bonetti, contralto, and Ralph Errolle, tenor. The other newcomers are Nanny Larsen-Todsen, soprano from the Stockholm Opera House; Maria Müller, from the Munich State Opera; Toti Dal Monte, soprano from La Scala (by arrangement with Charles L. Wagner); Elvira de Hidalgo, soprano (by arrangement with S. Hurok); Berta Morena, soprano from the Munich State Opera, the last three artists appearing in guest performances; Martin Oehman, tenor from the Copenhagen Opera; Max Altglass, tenor and Francesco Seri, bass. New assistant conductors will be Julius Berger and Giuseppe Cesati. Adolf Bolm will rejoin the organization, not only to direct the staging of Stravinsky's "Petroushka," in which he will assume a leading rôle, but also to resume his old part of *King Dodon* in "Le Coq d'Or," which he created in America.

The artists who have been reengaged are as follows:

Sopranos: Frances Alda, Grace Anthony, Lucrezia Bori, Ellen Dalossy, Yvonne d'Arle, Florence Easton, Minnie Egner, Amelita Galli-Curci, Nannette Guilford, Louise Hunter, Maria Jeritz, Queena Mario, Mary Mellish, Nina Morgana, Frances Peralta, Rosa Ponselle, Delia Reinhardt, Elizabeth Rethberg, Laura Robertson, Marcella Roseler, Charlotte Ryan, Thalia Sabanieva, Lenora Sparkes, Marie Sundelius, Marie Tiffany and Phradie Wells.

Mezzo-sopranos and contraltos: Merle Alcock, Cecil Arden, Karin Branzell, Ina Bourskaya, Julia Claussen, Raymonde Delaunoy, Jeanne Gordon, Kathleen Howard, Marie Mattfeld, Margaret Matzenauer, Sigrid Onegin, Marion Telve and Henriette Wakefield.

Tenors: Angelo Bada, Max Bloch,

Luca, Arnold Gabor, Millo Picco, Vincenzo Reschiglian, Titta Ruffo, Carl Schlegel, Friederich Schorr, Gustav Schützendorf, Antonio Scotti, Lawrence Tibbett and Clarence Whitehill.

Basses: Paolo Ananian, Paul Bender, Michael Bohnen, Feodor Chaliapin, Adamo Didur, William Gustafson, Pompilio Malatesta, José Mardones, Giovanni Martino, Léon Rothier, James Wolf.

Conductors: Giuseppe Bamboschek, Artur Bodanzky, Louis Hasselmanns, Gennaro Papi.

Assistant conductors: Fausto Cleva, Riccardo Dellera, Antonio dell'Orefice, Carlo Edwards, Paul Eisler, Wilfrid Pelletier, Karl Riedel, Georg Sebestyen, Vittorio Verse.

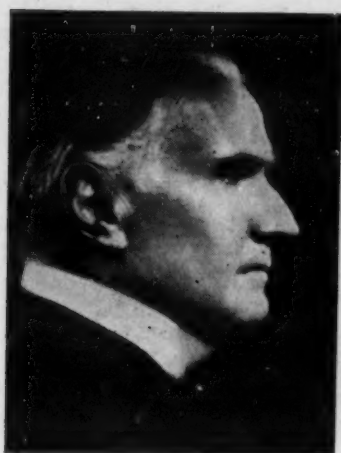
Chorus master, Giulio Setti; technical director, Edward Siedle; stage directors, Samuel Thewman and Wilhelm Von Wymetal; stage manager, Armando Agnini; assistant stage managers, Oscar Sanne and Lodovico Viviani; première danseuse and ballet mistress, Rosina Galli; ballet master, Ottokar Bartik; premier danseur, Giuseppe Bonfiglio; mime and danseur, Alexis Kosloff; solo danseuses, Florence Rudolph and Lilian Ogden.

English Grand Opera Company

THE English Grand Opera Company announces a series of the Wagner music dramas at popular prices in Carnegie Hall beginning on Nov. 10 with "Rheingold," which will have its first performance in English in America. Two cycles of the Ring are scheduled, one on consecutive Monday evenings, beginning Nov. 10, and the other on the afternoons of Nov. 13, Nov. 18, Nov. 25 and Nov. 27.

Detailed announcements of the conductors have not yet been made, but it is known that Ignaz Waghalter, one of the leading Wagnerian conductors in Europe, will be among them. The orchestra will be the State Symphony and

New Figures Enter Swirl of Manhattan's Season



Walter Damrosch



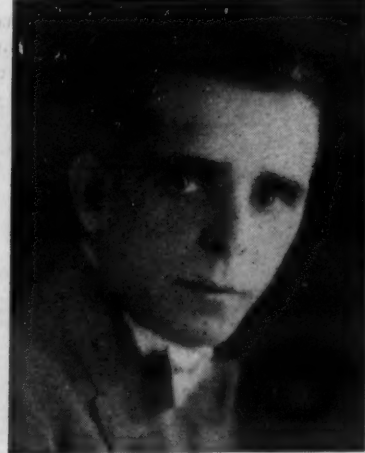
Willem Mengelberg



Josef Stransky



Igor Stravinsky



Willem van Hoogstraten



Wilhelm Furtwängler



Henry Hadley



Bruno Walter



Vladimir Golschmann



Artur Bodanzky



Albert Stoessel



Victor Harris



Howard Barlow



Kurt Schindler



William Rogers Chapman



Marshall Bartholomew



Chalmers Clifton



Richard T. Percy



Christiaan Kreins



John Warren Erb



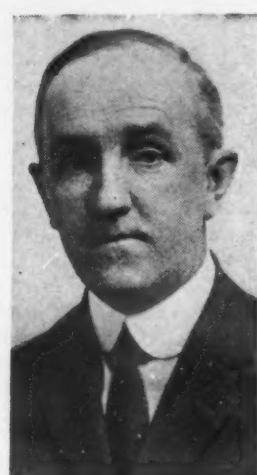
L. Camilieri



Bruno Huhn



Ralph L. Baldwin



Arthur Leonard

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CONDUCTORS OF ORCHESTRAS AND CHORAL ORGANIZATIONS WHO WILL APPEAR IN NEW YORK THIS SEASON

ONE of the indications of New York's pre-eminence as a musical center is the number of musical events which are given annually within its boundaries. These average about 1200 in the seven months beginning Oct. 1. By far the larger proportion is composed of individual recitals, and these are again divided into programs by established artists and débutants, the latter outnumbering the former.

The established musical organizations, however, form the background of the musical life of any city. New York's Philharmonic Orchestra, the oldest symphonic body in the country, the New York Symphony, younger but on a no

less firm foundation, and the State Symphony, though now only in its second year, are among the great organizations of Manhattan. The Boston Symphony, now beginning its thirty-ninth season in New York, and the Philadelphia Orchestra, starting on its seventh season as a visitor, add to the total of symphonic concerts which the Metropolis will hear during the season. This total will reach 170, including the concert by the Cleveland Orchestra.

Striking features of the orchestral year will be the visits of Igor Stravinsky and Wilhelm Furtwängler, the former to appear as guest with the Philharmonic Orchestra, the latter with the New York Symphony. Another event to which music-lovers look forward with great expectations is the début of Serge Koussevitzky, who comes with the Boston Symphony. A fourth noted conductor, Tullio Serafin, has just arrived from

Italy, but his story belongs to the Metropolitan Opera House and will be found on another page.

Of no less importance are the choral organizations presenting the world's greatest choral music. The Oratorio Society, the Schola Cantorum and the Friends of Music, the last named combining both orchestral and choral music, make it possible to hear both standard and unusual works, and the League of Composers and the International Composer's Guild feature ultra-modern music both instrumental and vocal. There are also a number of smaller choral organizations that provide excellent training for young musicians and present programs of the best music at private and public concerts several times during the season.

Chamber music is not neglected, and organizations such as the Flonzaley Quartet, the London String Quartet, the

Lenox Quartet, the Letz Quartet, the New York String Quartet, the Elshuco Trio, the New York Trio will all make frequent appearances among other bodies of the sort. Unique among the city's musical organizations is the Beethoven Association whose concerts are all given by eminent artists without payment in the cause of performing the world's best music.

With all these and numerous other organizations purveying all that is finest in musical literature, New York begins the season of 1924-1925 with prospects of extraordinary brilliance.

New York Symphony

"I gage the outlook for the coming season on the basis of actualities and I judge matters wholly on existing conditions," states George Engles, manager of

[Continued on page 13]

Orchestral Novelties on New York's Great List

[Continued from page 12]

the New York Symphony. "Things are as they are and will be as they materialize in due course of time. There are some goods that are always staple, ever in demand. It is only with the unusual, the novelties that you take a chance with fate. The old doctrine of the survival of the fittest applies in music just as in every other line. That behooves us to choose artists carefully and develop them in the same manner. The present season is the fortieth of Walter Damrosch as conductor of the New York Symphony Orchestra, which constitutes a world record, and, incidentally, the forty-sixth season of the Symphony Society of New York. Those years show a steady development of musical taste and increase in attendance. Each year has been an advance. Last year we reached the peak with full houses and a crowded season, but from present indications we are going to eclipse even that with the coming anniversary year. Already our subscriptions have kept pace with those of a year ago, and we expect to surpass that record. We will give the usual twelve Thursday afternoon and twelve Friday night concerts, with sixteen Sunday afternoons, in New York, supplemented by six in Brooklyn on Saturday afternoons.

"So great has been the interest in the Symphony Concerts for Young People and those for children that we have been compelled to increase the latter number from four to five, and even then we expect an overflow. The usual series in Washington, Baltimore and Philadelphia will be enhanced with a performance in each city of Beethoven's Ninth Symphony. We will give three concerts for young people in Montclair, N. J., and assist at four performances of the Oratorio Society.

"But that only comprises what we are to do in and around New York. The Orchestra participated in the Worcester Festival from Oct. 6 to 10 inclusive. From Oct. 20 to 28 it will be on tour, returning for the opening concert in Carnegie Hall on Oct. 31. The schedule calls for eight out-of-town trips, the most extensive being that from Jan. 26 to Feb. 20, which will take the organization through the South, with four concerts in Havana at the invitation of the Cuban Government. This will constitute the first appearance of an American orchestra in the Cuban capital. Our season will extend to April 8, during which period we shall give about 100 concerts. The fortieth anniversary date, March 27, 1925, will be celebrated fittingly and with our two guest conductors, Bruno Walter and Vladimir Golschmann, to relieve Mr. Damrosch at certain periods, we hope to have a season in keeping with our aims and plans. The young folk are taking command of the musical future of this country in no uncertain manner. Everywhere conductors of symphony orchestras are following the Damrosch lead by giving them an opportunity to hear and understand the great musical masterpieces. Reports confirm the claim that, to get a full house, all one has to do is to announce a program for children.

"We are hearing favorable news about our road bookings, and the outlook everywhere indicates capacity attendance, for as far as the orchestra is concerned I anticipate that 1924-25 will be the banner season. Our schedule is full and we cannot accept another engagement."

Vladimir Golschmann will conduct six concerts and Bruno Walter fifteen.

Beethoven's "Ninth Symphony" will be given on the afternoon of Jan. 22 and the evening of Jan. 23 with the Oratorio Society and soloists. Paul Kochanski and Albert Spalding will play the Bach concerto for two violins on Nov. 20 and 21. Samuel Dushkin and Lionel Tertis will play the Bach concerto for violin and viola on March 5 and 6. Paul Kochanski and Felix Salmond will play the Brahms concerto for violin and cello on March 8.

The soloists for the New York concerts will be: Florence Easton, Ossip Gabrilowitsch, Renée Chemet, Adele Verne, Albert Spalding, Myra Hess, Wanda Landowska, Nadia Boulanger, Alfred Cortot, Paul Kochanski, Felix Salmond, Fraser Gange, Samuel Dushkin, Lionel Tertis, Dusolina Giannini, Sergei Rachmaninoff, Friedrich Schorr and Roland Hayes.

Philharmonic Society

The eighty-third season of the Philharmonic Society of New York begins at Carnegie Hall on Thursday evening, Oct.

16, under Willem Van Hoogstraten, one of the features of which will be the first New York performance of Respighi's "Sinfonia Drammatica." The orchestra personnel remains practically intact from last season, the only change at a first desk being the appointment of Hans Lange to the post of assistant concertmaster. Mr. Lange was formerly concertmaster with Willem Mengelberg at Frankfurt. Scipione Guidi continues as concertmaster, and the leaders of the other sections are: Leo Schulz and Cornelius Van Vliet, cello; Umberto Buldrini and Anselme Fortier, bass; J. J. Kovarik, viola; Ferdinand Lowack, second violin; Bruno Labate, oboe; Sam Bellison, clarinet; John Amans, flute; Bruno Jaenicke, horn; Harry Glantz, trumpet; Mario Falcone, trombone; Fred Geib, tuba; Theodore Cella and Stephanie Goldner, harp; Albert Friese, tympani; Zoltan Kurthy, organ, and Bertha Vandenberg, celesta. Henry Boewig continues as librarian, with Emil F. Greinert as assistant. Jimmy Carroll resumes the duties of baggagemaster and Maurice Van Praag is manager of orchestra personnel.

There will be five conductors appearing at the head of the Philharmonic Orchestra this season. Willem Van Hoogstraten, who opens the season, will conduct the majority of concerts until about Feb. 1. Willem Mengelberg will conduct the second half of the season. Henry Hadley, associate conductor, will have a series of appearances in December and January, and will, as usual, produce several new American works. Two guest conductors, both of them making American debuts, will be heard with the Philharmonic. They are Igor Stravinsky and Wilhelm Furtwängler. Mr. Stravinsky, according to the present plans, is to conduct several concerts in the early part of January, and will also appear as a pianist in the first American performance of his piano concerto, which will be conducted by Mr. Mengelberg. Mr. Furtwängler is to conduct at least ten concerts during January.

The series of Ten Students' Concerts will take place on Wednesday evenings at Carnegie Hall this season. As in past years, Messrs. Mengelberg, Van Hoogstraten and Hadley have generously contributed their services without fee to this series, at which representative orchestral masterworks are played. Thousands of students have taken advantage of the opportunity to attend these concerts, at which the complete personnel of the Philharmonic under the direction of the regular conductors offers symphonic programs at extremely low prices.

The fall tour of the Philharmonic, under Mr. Van Hoogstraten's direction, begins at Stamford, Conn., on Oct. 18. The soloists for the tour will be Scipione Guidi, violinist; Esther Dale, soprano, and Yolanda Mero, Elly Ney and Carol Robinson, pianists. The spring tour will be under the leadership of Mr. Mengelberg.

Six series of New York subscription concerts are scheduled for this season. There will be twenty Thursday evening concerts, twenty Friday afternoon concerts, six Saturday evening concerts, twelve Sunday afternoon concerts and the ten Students' Concerts, all in Carnegie Hall, as well as five Sunday afternoon concerts at the Metropolitan Opera House. There will also be six Sunday afternoon concerts in the Brooklyn Academy of Music. Including out-of-town concerts and several special events, the Philharmonic season will consist of somewhat more than one hundred appearances.

Soloists engaged for the New York concerts include Nicholas Medtner, Guionar Novae, Cecilia Hansen, Ossip Gabrilowitsch, Wanda Landowska, Scipione Guidi, Leo Schulz, Efram Zimbalist, Pablo Casals, Carl Friedberg, Erna Rubinstein, Marie Sundelius, Samuel Gardner, John Amans, William Bachaus, Elly Ney, Carl Flesch, Myra Hess, Mme. Charles Cahier, Alfred Cortot, Cornelius Van Vliet, Sigismund Stojowski, Igor Stravinsky, and members of the Schola Cantorum. For the Brooklyn concerts the soloists are to be Sophie Braslau, Alfred Cortot, Pablo Casals, Scipione Guidi, Leo Schulz and Yolanda Mero.

Arthur Judson is manager of the Philharmonic Orchestra, with D. Edward Porter as associate manager. The officers of the board of directors are Clarence H. Mackay, chairman; Frederic A. Juillard, president; Marshall Field, vice-president; Otto H. Kahn, vice-president; Charles Triller, treasurer; Alvin W. Krech, honorary secretary, and Arthur

Judson, executive secretary. The officers of the auxiliary board are Mrs. Vincent Astor, chairman; Mrs. Newbold LeRoy Edgar, vice-chairman; Mrs. Charles S. Guggenheimer, vice-chairman; Mrs. William Ambrose Taylor, treasurer; Mrs. Arthur Sachs, secretary; Mrs. Henry Fairfield Osborn, honorary secretary; Mrs. E. H. Harriman, chairman, educational committee; Mrs. Henry Martyn Alexander, chairman, membership committee, and Mrs. Julian W. Robbins, chairman, box committee. Lawrence Gilman and Richard Aldrich constitute the program committee.

The second season of Children's Concerts under the direction of Ernest Schelling will begin in January. Detailed announcement concerning this series will be made in the near future.

State Symphony

The program to be presented by Josef Stransky, at the first concert of the State Symphony, on Oct. 22 at Carnegie Hall, will include three Wagner overtures to "Faust," "Rienzi" and "Tannhäuser." Anton Bruckner's Third Symphony in D Minor, which will be played at this concert as a centennial commemoration of the composer, is dedicated to Richard Wagner. The introduction to the third act of the "Meistersinger" and "Dreams," as arranged by Theodore Thomas, will complete the program.

The State Symphony Orchestra for its second season will give twenty subscription concerts, divided into three series. Eight Wednesday evenings, at Carnegie Hall, on Oct. 22, Nov. 5, Dec. 10, Dec. 17, Jan. 21, Feb. 11, Feb. 25 and March 11. Four Tuesday afternoons will be devoted to Brahms and Tchaikovsky, at Carnegie Hall, on Nov. 11, Dec. 16, Jan. 27 and Feb. 17. Eight Sunday afternoon concerts will be given in the Metropolitan Opera House on Nov. 16, Nov. 30, Dec. 7, Jan. 4, Jan. 18, Feb. 1, Feb. 15 and March 1. One Sunday afternoon concert on Dec. 21 at Carnegie Hall will be given in addition to the subscription series.

Prominent soloists, including Anna Case, Julia Culp, Helen Stanley, Sylvia Lent, Pablo Casals, Ossip Gabrilowitsch, Percy Grainger, Guionar Novae and the Flonzaley Quartet, will appear at these concerts.

Boston Symphony

Under its new conductor, Serge Koussevitzky, the Boston Symphony will give the usual double series of five Thursday evening and five Saturday afternoon concerts in Carnegie Hall on the following dates: Nov. 27 and 29, Jan. 1 and 3, Jan. 29 and 31, March 12 and 14 and April 9 and 11. The present season is the forty-fourth of this orchestra and will be the thirty-ninth in New York.

With the personnel exactly the same as that of last year, the interest in the present season of the Boston Symphony centers in its new conductor. Mr. Koussevitzky made his American debut in Boston on Oct. 10. The Russian conductor will put on his New York programs several new scores which he has introduced in Europe with much success, but which are still unheard in this country. The classical repertory will form the bulk of each series.

In deciding upon the soloists for the Boston, New York and other concerts, Mr. Koussevitzky has always considered particular scores of orchestral importance with solo parts suited to the particular genius of the artists. Thus he will preserve the symphonic integrity of his programs. The soloists for the New York concerts will include: Roland Hayes in the Thursday evening series, Sergei Rachmaninoff in the Saturday afternoon series, and Albert Spalding in each series.

Philadelphia Orchestra

For its seventh New York season, the Philadelphia Orchestra in one of its later usual series of ten concerts, at Carnegie Hall, on Tuesday evenings. At the first concert on Oct. 21, Leopold Stokowski will offer a program which includes three works by Stravinsky, the "Fireworks," an arrangement of the "Song of the Volga Boatmen" for wind instruments and percussion, and a series of excerpts from the "Oiseau de Feu." Stravinsky, who arrives here about the first of the year, will also conduct the Philadelphia Orchestra will give its New York concerts. Nicholas Medtner, Russian composer and pianist, is scheduled to appear with Mr. Stokowski's

forces in a performance of his piano concerto.

The second Carnegie Hall concert of this orchestra will take place on Nov. 4 and the others are scheduled for Nov. 18, Dec. 2, Dec. 16, Jan. 6, Feb. 17, March 10, March 24 and April 14. Only one change has been made among the first desk men; Daniel Bonade will appear as first clarinet, succeeding Rufus Arey, who resigned at the end of the last season.

Thaddeus Rich will continue as concertmaster and assistant conductor; David Dubinsky will be leader of the second violins; Romain Verney heads the viola section; Michel Penha is first cello; Anton Torello, leader of the double basses; Marcel Tabuteau, first oboe; Gardell Simons, first trombone, and Anton Horner, first horn.

Mr. Stokowski states that he has a number of surprises in store. "Mozart, Beethoven, Wagner, Brahms, Tchaikovsky—the classics modern and ancient will always figure on my programs," he said, "and in addition I plan to present the best in modern musical literature from all countries."

American National Orchestra

The American National Orchestra, Howard Barlow, conductor, returned recently from playing twenty-four concerts in the South, meeting with such success that plans are already on foot for making the tour an annual one. Mr. Barlow announces that the orchestra will now perfect its original plan of playing outside New York, and an extended tour is being booked. In addition to this, the orchestra will give several concerts of unique character in New York during the season. One of these will take place in Carnegie Hall on March 20. Other arrangements for the season are pending.

Cleveland Orchestra

The Cleveland Orchestra, Nikolai Sokoloff, conductor, will give its New York concert in Carnegie Hall, according to its custom of several years' standing. The concert this year, however, will be a month earlier than usual, and will be given on Dec. 9. Mr. Sokoloff has not yet decided upon his program, but it will be a purely orchestral one without soloist, as heretofore.

American Orchestral Society

An enlarged concert schedule has been planned for the orchestra during the season of 1924-25. Five concerts will be played under the auspices of the Peoples' Institute at Cooper Union, on Sunday evenings, beginning Dec. 14. Six concerts are to be given in the Great Hall of the College of the City of New York on Thursday evenings, beginning Nov. 20. The orchestra has also been placed as one of the features of the program presented by the Department of Arts and Sciences of Columbia University and four concerts will be given in the auditorium of that Society. The first concert will be held on Dec. 16. An American soloist will appear with the orchestra at each of the concerts scheduled by the American Orchestral Society.

American Music Guild

The American Music Guild, which presents modernist works by American composers, with American soloists, will give a series of four or five concerts, in Town Hall, again this year. Although the dates have not yet been set and the soloists not yet definitely selected, the composers and musicians who direct the organization have already secured some striking novelties. On the board of the American Music Guild are Marion Bauer, Chalmers Clifton, Louis Gruenberg, Charles Haubiel, Sandor Harmati, Frederick Jacobi, A. Walter Kramer, Harold Morris, Albert Stoessel and Deems Taylor.

Banks Glee Club

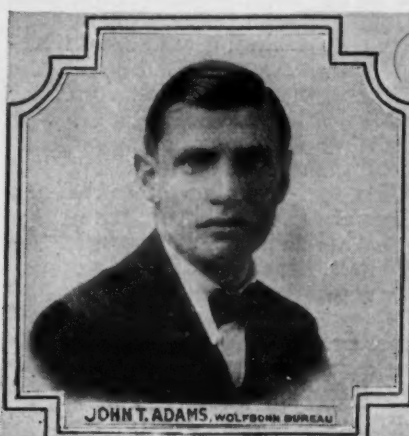
The New York Banks Glee Club Inc., Bruno Huhn, conductor, is composed of seventy-five members, all office workers in financial institutions in New York. The club will be heard during the season in two programs of glees, madrigals and part-songs, in Carnegie Hall in January and April. The soloists have not yet been determined upon.

Barrère Ensemble

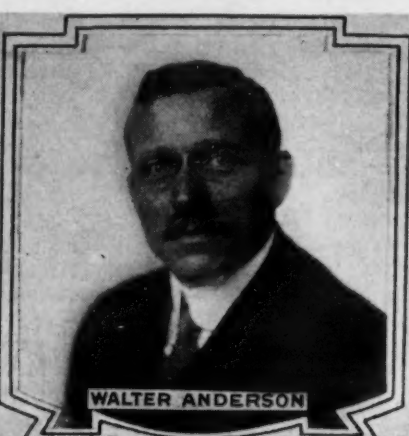
The Barrère Ensemble of Wind Instruments, founded by George Barrère

[Continued on page 22]

New York Managers Proclaim Their Expectations for Season of Unusual Prosperity Throughout the Nation



JOHN T. ADAMS, WOLFSON BUREAU



WALTER ANDERSON



ANTONIO BAGAROZZY



CATHARINE A. BAMMAN



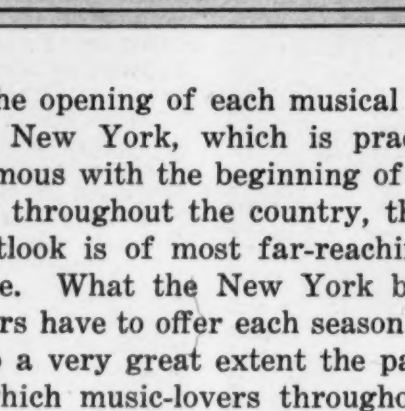
LUCY D. BOGUE



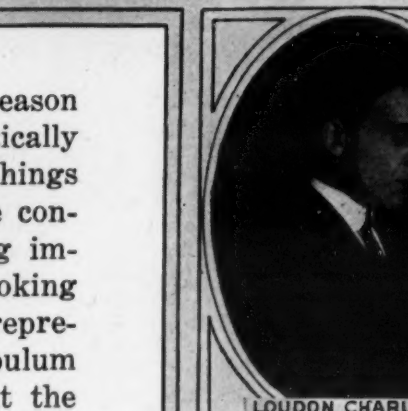
A.J. BECKHARD AND NOBLE T. MACFARLANE



FRANK C. BANGS



CHAPMAN



LOUDON CHARLTON



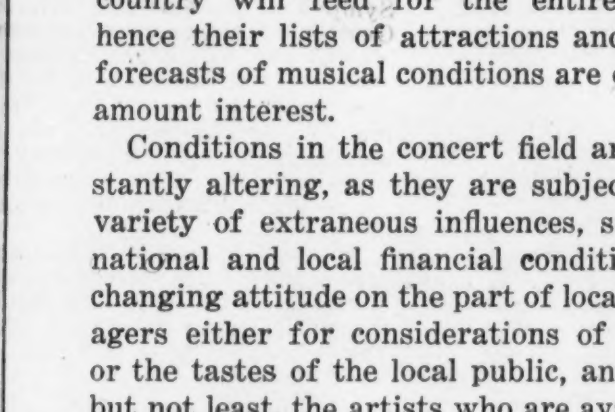
F.C. COPPICUS, METROPOLITAN BUREAU



HARRY AND ARTHUR CULBERTSON



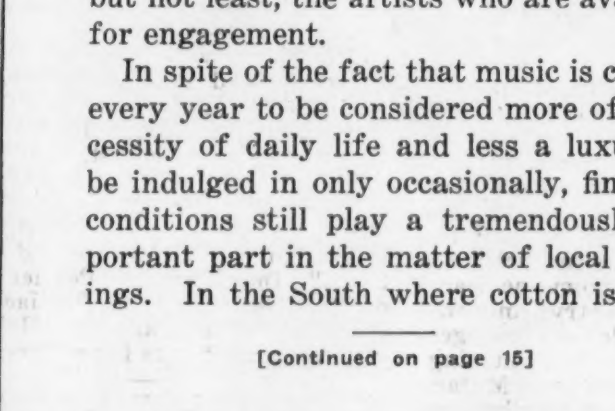
BIRD HALL STUDIOS



GEORGE ENGLES



ANNIE FRIEDBERG



WILLIAM WADE HINSHAW



M.H. HANSON



EVELYN HOPPER



SOL HUROK



R.E. JOHNSTON AND LULU G. BREID



APEDA



ARTHUR JUDSON



DANIEL MAYER



ANTONIA SAWYER



SHERMAN K. SMITH



CHARLES L. WAGNER AND DENNIS MCSWEENEY



HOSTELLER

AT the opening of each musical season in New York, which is practically synonymous with the beginning of things musical throughout the country, the concert outlook is of most far-reaching importance. What the New York booking managers have to offer each season represents to a very great extent the pabulum upon which music-lovers throughout the country will feed for the entire year, hence their lists of attractions and their forecasts of musical conditions are of paramount interest.

Conditions in the concert field are constantly altering, as they are subject to a variety of extraneous influences, such as national and local financial conditions, a changing attitude on the part of local managers either for considerations of policy or the tastes of the local public, and, last but not least, the artists who are available for engagement.

In spite of the fact that music is coming every year to be considered more of a necessity of daily life and less a luxury to be indulged in only occasionally, financial conditions still play a tremendously important part in the matter of local bookings. In the South where cotton is king,

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Season Will Be Prosperous, Declare N. Y. Managers

[Continued from page 14]

CATHERINE BAMMAN

a good crop and an advantageous market inevitably has an effect on the number of attractions booked. Similarly, concert-giving in the West is affected by the wheat crop.

A national event such as the presidential election occurring this fall, naturally keeps musical matters in a state of suspension to a not inconsiderable extent, and, for this reason, several managers report that bookings are late this year. This makes matters difficult for the New York manager who likes to know well ahead of time when and where his artists will appear, as late booking frequently and seriously complicates the question of routing.

Improved conditions in Europe are another consideration in the American concert field. This country has given hospice since the war to a tremendous number of musicians who were unable to obtain engagements in their native countries, but now that things are quieting down on the other side of the Atlantic, many artists are remaining in Europe for the entire season or for the greater part of it, thus, there is more work for those that remain here.

The general outlook on the part of the New York managers is one of optimism, in spite of late bookings and other conditions affecting the situation. Many cities which formerly had no adequate auditoriums are now well equipped in this line through the completion of numerous war memorials which have taken this shape and, in consequence, high-priced artists are now able to appear over a more widely extended territory.

The most important feature of the growing demand for music is the ever increasing appreciation of good music throughout the country which in spite of any influence to the contrary is everywhere evident. The nation as a whole is gradually but steadily realizing that, in music as well as in everything else, the best is the cheapest, and hence, the musical season is making its start, based upon a firm foundation.

Forecasts and lists of artists booked by a number of leading New York managers are here presented:

WALTER ANDERSON

WALTER ANDERSON, who is celebrating his twentieth year as a concert manager, has presented none but Americans in that time. "It's a bit too early for us to talk with much assurance what the coming season is to be," he says. "Last year was the best we have ever known, more than doubling any previous seasons, so that our artists, who are engaged mostly on their merit and record rather than reputation, will surely reap a large number of reengagements and we look confidently for another increase over the season just passed.

"Five festival associations have already negotiated with us for next spring, and our list of artists for the coming season includes: Ellen Buckley, soprano; Margaret Northrup, soprano; Rosa Hamilton, contralto; Winifred De Witt, contralto; Frank Slater, tenor; Norman Jollif, baritone; Jackson Kinsey, bass; Victor Wittgenstein, pianist; Francis Sonin, disuse; and, by special arrangements, Lillian Gustafson, soprano; Robert Quait, tenor; Anna Pinto, harpist, and the Norfleet Trio."

ANTONIO BAGAROZY

THE agency of Antonio Bagarozzy, which has been prominent for a number of years in booking artists for important opera companies, is continuing its work along the same lines. Mr. Bagarozzy is confident that the near future will see the formation of many more operatic organizations and as the number of American artists of talent and experience, capable of taking their place among first class companies is steadily increasing, he is of the opinion that the future looks bright for them. Mr. Bagarozzy this season has placed a number of artists in the Metropolitan, Chicago and San Carlo Opera Companies. He plans organizing a company which will sing in Havana as soon as the presidential election is over, and later to take the company to Mexico. A number of new artists will be members of the company.

CATHERINE BAMMAN says: "I am an incorrigible altruist with a strongly developed 'Improvement Complex'; so despite what I hear about 'local conditions' from this or that vicinity, I maintain that the concert outlook every day in every way is getting better and better and better.

"I maintain this, not because we are having more and more concerts (perhaps it were as well that we didn't have quite so many), but because we Americans are absorbing more and more art. With each year that passes, thousands all over our land are becoming increasingly conscious of beauty as a personal need. That developing consciousness of beauty, whether in sound, form or color, is the real foundation upon which, as I see it, we must rear the concert growth of this country.

"Alice Gentle, soprano, is booked for two transcontinental tours, one in opera and one in concert. Lucy Gates, coloratura soprano, is singing in recital but she also has a tour booked in a Mozart program with Lotta Van Buren, who plays the old instruments of the period. She tours with the Griffes Group.

"Lucilla de Vescovi, lyric soprano, is announcing several recitals for New York this winter and will also be heard in Chicago and Boston. The Griffes Group, which comprises Olga Steeb, pianist; Lucy Gates, soprano, and Sascha Jacobinoff, violinist, begins its longest tour in Denver and plays eastward. The Trio Ragini of India will give several Sunday evening concerts at the Booth Theater and is booked for a tour into the Middle West in March and April.

"Olga Steeb and Sascha Jacobinoff will have their time filled with recitals, in addition to touring with the Griffes Group. Elise Sorelle, harpist, will give joint recitals with singers. Lotta Van Buren in recitals on old instruments is booked for points west as far as Duluth."

BECKHARD & MACFARLANE

BECKHARD & MACFARLANE announce that they intend having but one artist of each voice and one artist representative of each instrument on their list. They are presenting Elly Ney, pianist, whose success in America has been marked. They have obtained for Esther Dale, soprano, engagements with the New York Philharmonic, the New York Oratorio Society, the Fortnightly Club of Philadelphia, and others in most of the leading cities between Boston and Los Angeles.

The Symphony Players, with Sepp Morscher as conductor, is an orchestra of eighteen men selected from the leading orchestras of the country, and the demand for it for schools and colleges throughout the country is necessitating several extended tours. Frederick Millar, English bass, will make his debut in Boston with the Handel and Haydn Society, singing in the holiday performances of "Messiah." Jerome Swinford, another Beckhard & Macfarlane artist, widely known as church, oratorio and concert singer, can honestly claim a record of 85 per cent reengagements for the past two years. A recent recruit to the forces of this office is Lewis James, tenor, whose phonograph records have made his voice familiar to many.

Mabel Farrar is a violinist whose gifts have been developed by Leopold Auer. She was for four years first violinist of the Cleveland Orchestra. Ignace Hilsberg came into prominence as a pianist this summer when chosen to play in a Stadium concert. Under Willem Van Hoogstraten, he presented a Tchaikovsky concerto with the Philharmonic Orchestra. Under the auspices of the Stadium Audition Committee, Mr. Hilsberg will this fall play a New York recital.

Livio Manucci is a cellist who first attracted attention when he toured England as assisting artist with such singers as Melba, Tetrazzini and D'Alvarez. Marjorie Beeby, Australian contralto, has just finished a season at Lake Chautauqua, N. Y., with the New York Symphony, and is booked for numerous appearances throughout the country. Beckhard & Macfarlane are not waving American flags at the expense of art, to the extent of using native talent to the exclusion of all others; but all things being equal, it is their policy to encourage American artists and promote American art wherever possible.

L. D. BOGUE CONCERT MANAGEMENT

AMONG other activities of the L. D. Bogue Concert Management is announced a coast to coast tour for E. Robert Schmitz immediately following his recital in Aeolian Hall on Oct. 22. His October dates will include recitals in Madison, Wis.; Montreal, Quebec, Syracuse, N. Y., and two concerts in Peoria Ill. November is filled to capacity in Minnesota, where in addition to two solo performances with the Minneapolis Orchestra, one at St. Paul and the other in Minneapolis, Mr. Schmitz will be busy with classes and lecture-recitals at the MacPhail School of Music until he will be obliged to leave to fill other engagements on his way to California, where he will conduct a master class and give a series of recitals. On Jan. 31, on his return tour, he will play for the St. Louis Piano Teachers Educational Association before giving his Chicago recital on March 22.

Robert Imandt, the young French violinist, will give a recital in Philadelphia in November and his second New York recital in January. A number of engagements, both in the United States and Canada, will occupy him the rest of the season. Arthur Bliss, English composer and lecturer, is engaged on the Pacific Coast to give some special work at one of the prominent university schools of California; he is also booked for lecture recitals in the West and in the East during January and February. The French-American String Quartet will give a concert at Town Hall in January and will play for the People's Symphony on March 27. Clarence Gustin is playing his American opera-interpretation recitals in a Coast to Coast tour, beginning with Newport Beach, Cal., proceeding East and returning West to play at Portland, Ore., just before the Biennial there in June.

MANAGEMENT ERNEST BRIGGS, INC.

THE Ernest Briggs office is featuring, besides its artists' list, the Tony Sarg Marionette Company, the Albert Pantomimes and a series of concert specialties. The marionettes are booked for twenty-six weeks of their sixth consecutive transcontinental tour, and the pantomimists will make a short tour in December and a more extended one in March and April. All available dates were filled by June, 1924, for Helen Teschner Tas, violinist. Other artists on its list are Lucy Marsh, Sally Hamlin, Elsie Baker, Gertrude Lyons in "Musical Memories of Adelina Patti," Crystal Waters in the "Evolution of American Song," Mme. Paule le Perrier in a condensed version of "Pagliacci," Milo Miloradovich, soprano, and Helen Porter in songs and stories for children.

CONCERTS ROBERT DE BRUCE

HAVING inaugurated the Concerts Robert de Bruce last season with Zlatko Balokovic, the Yugoslav violinist, who gave sixteen concerts in New York, Robert de Bruce will, this season, present Clara Clemens in a series of seven programs called "The Development of Song." On Election Day he will present Zlatko Balokovic in a recital at Carnegie Hall, with Miriam Allen at the piano. Negotiations are now under way whereby Mr. de Bruce may present, later in the season, an American pianist who has been having great success in Europe during the past two years, and also an Italian tenor who specializes in Lieders.

ROGER DE BRUYN

ON Roger De Bruyn's roster of artists this season will be Alessandro Bonci, who has just opened his vocal studios for the study of bel canto; Rhys Morgan, Welsh tenor, and Douglas Stanbury, baritone of the Chicago Civic Opera Company.

Mr. Bonci has already applications to fill his teaching time. He has also accepted a limited number of isolated concert dates, so that a complete season awaits him. Rhys Morgan has a solidly booked season, including oratorio and festival engagements, and has been engaged for both the oratorio and operatic nights at the Spartanburg Festival, S. C. Mr. Stanbury makes his debut as Lord Ashton in "Lucia," Nov. 10, with the Chicago Civic Opera Company, and has, besides, a number of concert

engagements for after the opera season, including operatic night at the Spartanburg Festival.

LOUDON CHARLTON

WITH almost twenty-five artists and a series of tours booked across the country, the Loudon Charlton offices are preparing for a record season. Ossip Gabrilowitsch, Guiomar Novaes, Helen Stanley, Georges Enesco and Sylvia Lent will all be heard in frequent New York appearances, orchestral and recital, and each of these will have extensive tours throughout the country. Ernest Hutcheson will be presented in New York in a historical series of seven recitals, covering the piano literature of the last four centuries. Anne Roselle will make about seventy-five operatic appearances with the San Carlo Company.

Georges Enesco, Roumanian violinist, returns again to America early in January for his third tour, which will include his first tour of the Pacific Coast.

The Flonzaley Quartet will make its nineteenth consecutive American tour, including its seventh tour to the Pacific Coast, playing approximately 110 engagements. In addition to its regular New York series, the Flonzaley Quartet will be heard with the State Symphony Orchestra. Jean Nolan, the Irish mezzo-soprano, has just arrived for her second American season. Lambert Murphy, tenor, devotes the next six weeks to a transcontinental tour, after which he will be heard frequently in principal cities of the East.

Ethyl Hayden and Barbara Maurel, sopranos; Mary Jordan and Emma Roberts, contraltos; Edgar Schofield and Wellington Smith, baritones, are all booked for extensive tours throughout the country, as are also John Powell and Maria Carreras, pianists; Samuel Gardner, violinist, and Dora de Philippe, soprano, in her costume program "A Musical Journey for Old and Young." Luella Meluis, because of her European engagements covering between fifty and sixty guest operatic appearances, will not be heard in America before the season of 1925-26. Maria Theresa will be presented in several solo dancing performances, with Edward Harris, pianist, beginning in Carnegie Hall, Oct. 24.

THE CONCERT GUILD

"THE idea of cooperation has met such a cordial reception from the local managers that the Concert Guild confidently expects a very busy season," says William Gassner, director of the Guild.

The Concert Guild is presenting Theo Karle, tenor, who opened his season on Sept. 16 with his twenty-first Seattle concert and has begun his fall tour with the Worcester Festival, after which he is heavily booked in the Middle West in October and November. The New York Chamber Music Society will give its season of Aeolian Hall concerts, and a spring tour is being actively booked. The Society will, in addition, fulfill a number of dates in the adjacent New York territory.

HARRY AND ARTHUR CULBERTSON

THE firm of Harry & Arthur Culbertson is prepared for one of the most extensive seasons in its existence, due to the tremendous enlargement of its establishment this year, in the addition of offices at Portland, Ore., and Los Angeles, Cal. The Portland branch, first organized, has done a large volume of business in the Northwest, also in southwestern Canada, opening many new centers of music, such as have been done in the past in the East and West by this management. The active force in connection with this office is larger than ever before in the twenty years of its existence and it is felt by this firm that the concert business is being placed on a highly organized basis.

Rose and Ottilie Sutro, pioneers of the two-piano recital, will tour America, appearing in New York, Chicago, Boston and other cities. The Sutros will arrive fresh from successes in France, Italy, England, Switzerland and other European countries. Emil Telmányi, violinist, who is now touring Europe, will probably return to America for a short tour the coming spring. Willy Bur-

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Bookings of Artists Indicate Prosperous Year

[Continued from page 15]

mester, violinist, and Riccardo Martin, tenor of the Chicago Civic Opera Company, will tour to the extent of sixty engagements each. Margery Maxwell, soprano of the Chicago Civic Opera Company, and Irene Pavloska, mezzo-soprano of the same company, will fill a large number of engagements. The Chicago Operatic Trio, consisting of Myrna Sharlow, Forest Lamont and Virgilio Lazzari, is completely booked with the exception of a few dates in the spring. Galli De Mamay and her Ballet are preparing for an extensive tour. Josef Borissoff, violinist, and Ralph Leopold, pianist, will fill a number of engagements, including New York appearances, as will Elizabeth Gutman, soprano. Maurice Dumesnil, French pianist, who arrived from abroad this month and opened his tour which includes a New York recital on Oct. 16. Bogumil Sykora, 'cellist, is to return from Mexico this month to prepare for a very exceptional season, which is his third under the Culbertson management. Jan Chiapusso, pianist, has scheduled for him one of the largest tours of any pianist in this country. Ruth Ray, violinist, the Pasmore Trio, the Zoellner Quartet and Vera Poppé, 'cellist, will also tour under this management. Other artists to appear under the Culbertson management next season are Georges Baklanoff, baritone of the Chicago Civic Opera Company; Sara Sokolsky-Freid, pianist; Estelle Lieblich, soprano; Nierra Reigger, contralto, who is now on tour with the Farrar Opera Company; the Sittig Trio, Pierre Remington, baritone; Walter Charnbury, pianist; Princess Atalia Unkalunt, soprano; Mary Chainey, violinist, and Arthur Jones, harpist, also Sascha Fidelman, violinist, and Dr. Mark Gunzburg, pianist, in joint recital. Henry Souvaine, pianist, will fill a few exceptional engagements under this management this season. The Artists' Music League, under the Culbertson direction, is meeting with great success. Max Barnett, pianist; Lucille Manker, violinist, and Dorsey Whittington, pianist, will have New York appearances this season.

MOLLIE CROUCHER

"THE outlook for the season is very encouraging," says Mollie Croucher, "especially in Nova Scotia and other parts of Canada. The Canadians are particularly interested in costume recitals. A number of my artists have been reengaged. Suzanne Kenyon has made three appearances in Nova Scotia and is booked for a fourth this season. Other artists under my management who are all engaged for numerous appearances are Grace Yeager, mezzo-soprano; Suzanne Kenyon, soprano; Laurie Merrill in Spanish program; Adele Bliss, soprano; Ellenor Cook in folk songs in costume; Helen Graves, soprano; Walter Mills, baritone; Harold Hansen, tenor, and Leon Lerando, harpist.

MISCHA ELMAN CONCERT DIRECTION

MAX ENDICOTT, manager of the Mischa Elman Concert Direction, reports that, with the exception of a few isolated dates during the latter part of next March, he has Mischa Elman's tour for next season booked solid. The general impression he has gained from personal interviews and correspondence with local managers, is that the current season will show considerable improvement over last year in the attendance at musical events.

GEORGE ENGLES

GEORGE ENGLES has most ambitious plans for the winter to come. "This season," he says, "I am bringing to America Nadia Boulanger, French organist and lecturer. She has a message of novel significance which I think American music lovers will be glad to hear. I am also bringing over Adela Verne, English pianist. Then I have the violinist, Paul Kochanski, who will introduce in this country, the new Szymanowski concerto, with the Philadelphia Orchestra and will also appear as soloist with the New York Symphony and the Boston Symphony. Then there is the American violinist, Samuel Dushkin, who has been making history abroad. He is playing Ravel's new rhapsody 'Tzigane'

in Paris and will give it a world orchestral premiere, with Mengelberg, in Amsterdam, this fall. He comes for a limited American tour of three months after the holidays.

"Berta Morena, the Munich soprano, will come in January, for a tour under my management. She will also appear as guest at the Metropolitan Opera House in some of her best known Wagnerian rôles. Of course the Little Symphony and the Barrère Ensemble are perennial institutions which give concerts in New York and in such other places as time permits. This year, the energetic founder and leader will bring out some fanciful, as well as classic, numbers—and they are intensely worth while. Emilio de Gogorza, after a summer in France, returns refreshed and ready for the season's work. I see no reason for pessimistic thought just because the bookings along certain lines have been somewhat backward. We have been busy all summer and expect to be even busier from now on. Music is one of the necessities of life and the better it is, the more it will be sought for."

EVANS AND SALTER

"UNQUESTIONABLY this will be the busiest season we have known," states Jack Salter, of Evans & Salter. "We have been compelled to extend the Galli-Curci tour of the British Isles three weeks longer than originally scheduled, which barely leaves the necessary time to reach America for her appearance with the Metropolitan Opera Company. Albert Hall has been twice sold out since last January for appearances there on Oct. 12 and 19, and in most of the provincial cities in which she is to appear, all tickets have been sold out for several months." Following her appearances with the Metropolitan Opera Company, Mme. Galli-Curci will leave in early March for an extended tour of Australia, which will occupy the months of April, May and June. The tour is to consist of forty concerts in Australia and New Zealand.

Tito Schipa opened his season Sept. 29, in San Francisco, with the San Francisco Opera Company. Following a two weeks' engagement there, he began a concert tour of the Middle West and East, which will occupy his entire time to his seven weeks' engagement with the Chicago Opera Company, beginning Dec. 1. Following this he goes out in concert again, touring the South, West and the Pacific Coast.

Josef Lhevinne's tours will take him as far north as Toronto, and west to Kansas City and south to the Gulf States. He will make four New York appearances. The young violinist, Carlos Sedano, who has just been brought over from Spain, will have made his debut at Carnegie Hall by the time this issue is published.

CALVIN M. FRANKLIN

"TO carry out my idea of personally representing a limited number of artists, I opened my own office last February, after three years of association as vice-president of one of our well known New York Bureaus," says Calvin Franklin. Mr. Franklin will offer this year Kathryn Meisle, contralto, who in addition to her work with the Chicago Civic Opera, has engagements for concerts which already exceed her entire last year's bookings. She will leave the opera company after the Boston engagement and go south for a month's tour. Mr. Franklin will also represent Arthur Shattuck, pianist, in the east, by arrangement with his manager, Margaret Rice of Milwaukee.

ANNIE FRIEDBERG

"BOOKINGS were made earlier than in previous years," says Annie Friedberg, "and indicate to me an improvement in musical activities for the coming season. This does not mean, however, that the season actually will be much better, because at this time of the year cancellations and changes usually occur.

"I found it just as difficult as before to present unknown artists, especially Americans, as the people are still clamoring for European attractions. I am not bringing any new artists from Europe for this year, but I have ar-

anged with a number of celebrities for the season 1925-26."

Under Miss Friedberg's management are several Metropolitan artists, including Thalia Sabanieva, Rudolf Laubenthal and Phradie Wells, who will appear in concert. Elsa Alsen will be heard in concerts for the first time after two years with the Wagnerian Opera Company. Myra Hess will come for her fourth season, starting immediately after Christmas, and is booked up until April. Gerald Maas starts his tour in October, as does André Polah, Belgian violinist. The American singers, Emily Stokes Hagar, Joyce Bannerman, Arvida Valdane, Katharine Metcalf and Claire Brookhurst, all have important bookings with some of the leading organizations in the country. The American pianists, Helen Bock and Bruce Simonds, will double the number of appearances made last year.

ARTHUR AND HELEN HADLEY

THE firm of Arthur and Helen Hadley is of the opinion that the coming season will be the most successful of the three in which it has been in business. Colin O'More, tenor, who opened his season in Carnegie Hall on Oct. 5, has already been booked for fifty dates, which include appearances with three of the leading orchestras. Alexander Brachocki, pianist, made his first appearance of the season in Aeolian Hall on Oct. 8. Mr. Brachocki, who is a protégé of Paderewski, is booked for numerous appearances. Carlo Sabatini, Viennese violinist, will be heard in concerts over a wide territory. Henry Newcombe, baritone, is booked for twenty-five dates in the East and also for fourteen return engagements in the Canadian Maritime Provinces. A new artist under the management of the Hadleys is Emilie Henning, contralto, who created an unusually favorable impression in recital in Chicago last spring. Miss Henning is being booked for concerts and oratorio.

HAENSEL AND JONES

BOOKINGS for the artists under the direction of Haensel & Jones indicate a prosperous season. Buying has been steady and widespread, but many of the clubs and local managers have delayed before signing agreements on account of the disturbed conditions that are always supposed to precede a Presidential election.

Florence Easton will open her season as soloist with the New York Symphony, and after appearing at the Opera will visit the Pacific Coast and the Northwest. May Peterson, Marie Sundelius and Mary Mellish, sopranos, will have comprehensive tours. Grace Kerns and Jeannette Vreeland, sopranos, will likewise have many appearances. Julia Claussen of the Metropolitan Opera will not return from Europe until December, when she appears with the Opera again and is booked for many concert engagements on tour. Marjorie Squires and Nevada Van der Veer will fulfill various engagements of note.

Paul Althouse, American tenor, will fulfill a number of engagements from coast to coast, many of these being joint appearances with Arthur Middleton, baritone.

Richard Crooks, tenor, will go on tour and considerable part of Judson House's time will be filled with operatic engagements.

Arthur Middleton will have a number of recitals. Fred Patton has many operatic engagements besides appearances in concert, recital and oratorio. Frederic Baer and Frank Cuthbert will also have tours.

Among pianists, Mieczyslaw Münz will play on the Pacific Coast and the Northwest and will not be heard in the East until the end of December. Ethel Leginska returns from Europe just before the first of the year and, besides recital dates, will make her debut as conductor with the New York Symphony in January. Yolando Méré will open her season in October with the New York Philharmonic in Boston and Providence. Serge Prokofieff will play with the Boston Symphony under Koussevitzky, who also plans to give some of the new Prokofieff compositions their first hearing.

Thelma Given and Francis Macmillen will make numerous appearances, and the latter will give his first New York recital at Carnegie Hall in several seasons in November. Socrate Barozzi,

Roumanian violinist, and Hans Kindler, 'cellist, will have appearances in many parts of the country.

The Cherniavsky Trio will be heard on the Pacific Coast, and will come East in March. The English Trio may not be together in this country again for a season. Nina Tarasova, Russian mezzo-soprano, will appear in costume recitals.

M. H. HANSON

M. H. HANSON, who has been abroad for some months, is decidedly encouraged by the advance bookings for the year. The Chicago Apollo Club of 200, under Harrison Wild, will make a trip to the Pacific Coast, under his management, in May and June. The Dayton Westminster Choir, under John Findley Williamson, will make a fall tour. Leo Ornstein, pianist, who has returned to the Hanson list has been booked for a long tour. After the Worcester Festival, where he will be soloist with the New York Symphony, he will go to the Middle West. He will play a joint sonata recital with Hans Kindler in New York in December and then appear with the Minneapolis Symphony. In February Mr. Ornstein will play, for the first time, his new piano concerto with the Philadelphia Orchestra in Philadelphia and New York.

Marie Rappold is being booked for a concert tour. The Swiss violinist, Stefi Geyer, makes her American debut as soloist with the Minneapolis Symphony in Minneapolis and then goes on tour. Ninon Romaine will give a number of piano recitals and Roderick White, violinist, will open a tour in the West. Leone Kruse will not be heard in this country this winter. Augusta Lenska, contralto, will sing leading rôles with the Chicago Civic Opera Co. and is making her debut the opening night of the season. A concert tour will follow in February. Marcella Craft will sing in Germany all season.

MANAGEMENT OF FRIEDA HEMPEL

THE Management of Frieda Hempel announces its longest and busiest season. Miss Hempel is now in England on her first tour of the British Isles. On Jan. 5, she sails for home and at once begins her tour. Plainfield and Passaic, N. J., are among the opening dates, Scranton, Lancaster and other Pennsylvania towns following. Evansville, Ind., is to have its first Jenny Lind Concert, and the New Municipal Auditorium in Birmingham, Ala., is to make a gala event of welcoming Jenny. The Eastman Theater, in Rochester, N. Y., will celebrate Lincoln's Birthday with a Jenny Lind Concert, and on Washington's Birthday Miss Hempel will give her annual recital in Symphony Hall, Boston.

Many New England dates mark February and March, outstanding ones being Rutland and Montpelier in Vermont; the Ten Times One Club is presenting Jenny Lind at a Sunday afternoon concert in Brockton on March 8; March 1 being scheduled for Lawrence, Mass., and the following night, Manchester, N. H. Miss Hempel will again sing in Toronto and several other Canadian cities. Early in April Miss Hempel will leave for her long-promised tour of the Pacific Coast. The opening date is in El Paso on Easter Monday, April 13. Phoenix, Ariz., and Long Beach and Fresno follow. The Los Angeles concert will be given on April 21. The first San Francisco concert will be given on April 26; the second on May 3. The latter part of the tour will be in the Northwest, Portland, Spokane, Seattle and British Columbia, the closing dates being in Montana. On the way home Miss Hempel will stop in Wisconsin for four concerts, in Madison, Ripon, Neenah and Fond du Lac. Nearly all the appearances are Jenny Lind Concerts.

Miss Hempel will give her first New York concert in Carnegie Hall on Feb. 10, her second on March 25. Miss Hempel will again appear with the New York Symphony Orchestra. The list also includes private recitals and several interesting benefit concerts which will be announced later, the season numbering nearly one hundred appearances.

WILLIAM WADE HINSHAW

WILLIAM WADE HINSHAW is sending out two companies on tour this season, one in "Don Pasquale" and "Cosi fan Tutte" and the other in the "Marriage of Figaro." The "Don Pasquale" company, headed by Irene Williams, who

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Oregon Biennial Will Mark Big Advance of Federated Clubs



LEADERS IN THE GREAT FORWARD MOVEMENT OF THE NATIONAL FEDERATION OF MUSIC CLUBS

1, Mrs. John F. Lyons, President; 2, Mrs. Cecil Frankel, First Vice-President and Chairman of Program Committee for the Biennial Convention in Portland, Ore., Next June; 3, Mrs. William Arms Fisher, Chairman of Education Department; 4, Mrs. Edgar Stillman Kelley, Chairman of American Music Department; 5, Mrs. Helen Harrison Mills, Chairman of Publicity Department; 6, Mrs. Frank A. Seiberling, Past President and Chairman of Finance and Legislation Department; 7, Mrs. William John Hall, Chairman of Junior Department; 8, Mrs. Frances Elliott Clark, Second Vice-President, and Chairman of Fellowships and Legislation; 9, Mrs. Oscar R. Hundley, Chairman of Extension Department; 10, Mrs. E. J. Ottaway, Chairman for Public School Music

THAT the National Federation of Music Clubs is building slowly but surely toward its ultimate goal—to make America a musical nation through the medium of its music clubs and its native music and musicians—is made manifest in the plans for the coming season which closes with the next Biennial Convention to be held in Portland, Ore., in June, 1925. To begin with, this is the season for the Young Artists' Contests, in which substantially increased prizes are to be awarded; the second book of the course of study is ready for club use; plans for the presentation of three American operas are complete; the second hymn memory contest will be staged; a new junior course of study has been prepared; a doubling of the

number of clubs since the last convention, in 1923, is determined upon, and a campaign for better music in the public schools and credits for music study is to be instituted in every State in the Union.

In fact, the Federation feels that its years of planning, of preparation, of effort, are now beginning to offer tangible results in many constructive activities. And it feels, too, that a very great part of its present achievement is due to the firmness and executive ability of its president, Mrs. John F. Lyons, whose wisdom and vision are guiding it successfully toward the Portland milestone.

The Sixth Biennial Contests

The increase value of the prizes to be awarded the national winners in the contests held this year for young American musicians under thirty years of age in voice, violin and piano, as well as the high standards evinced in the announcement of required numbers made by Mr. E. H. Wilcox, chairman, and the thor-

ough methods now in use in conducting the tests, has stimulated interest. Much greater benefits accrue to the final winners since they are now to receive cash awards of \$500 each or a choice of scholarship for one year including living expenses in one of America's leading music institutes. For these various cash prizes the Federation is indebted first to the Past Presidents' Assembly, of which Mrs. William Arms Fisher is chairman, an auxiliary to the N. F. M. C., organized for the purpose of giving scholarships to the national winners. The Assembly has already secured two awards in noted musical institutions. It is indebted also to Mrs. A. J. Ochsner of Chicago, a former president; to Francis Macmillen, violinist; to Mrs. Christine Miller Clemson, contralto, and to Mrs. F. A. Seiberling, also former president, for the sum of \$150 each. The States and districts may make individual awards to their respective winners.

These contests, taking place between Feb. 15 and May 5, 1925, with the finals at the Portland Biennial in June, 1925,

are attracting more interest at this time than in former years, and it is hoped that a higher class of young professional musicians will take advantage of them and a greater number. In fostering these competitions the Federation considers that it is achieving something of great value to young American music artists of today who will make the concert stars of tomorrow or who will in this way have a desired opportunity.

Three American Operas

Another significant activity, coming under this same department of American music, relates to the support of American opera and composers. After long and strenuous preparation by Mrs. Edgar Stillman Kelley, national chairman, plans have been perfected to produce three operas by American composers this season. First in order will be Francesco B. DeLeone's "Alglala" in Cleveland Nov. 14 and 15. Next comes Ralph Lyford's "Castle Agrazant," to be performed in Cincinnati, the com-

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Managers Face Season with High Expectations

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is supported by Thomas McGranahan, Leo de Hierapolis, Pierre Remington, Francis Tyler and Alfred Calzin, musical director, will tour the South and Southwest for nine weeks solidly, before the Christmas holiday. The company will sing "Don Pasquale" exclusively during this part of their season. After Christmas they will begin a new tour, taking in the Eastern States, and in this part of the tour they will alternate their performances between "Cosi fan Tutte" by Mozart and "Don Pasquale" by Donizetti.

Mr. Hinshaw's company singing "The Marriage of Figaro," under the direction of Ernest Knoch, will begin its season with a number of performances in and about New York City. The members of this company include Clytie Hine, Editha Fleischer, Celia Turrill, Alfredo Valenti, Pavel Ludikar, Herman Gelhausen and Ralph Brainard, with Ernest Knoch as musical director and John Mundy, English 'cellist, as manager of the orchestra and also solo 'cellist.

After Christmas "The Marriage of Figaro" will start on its tour south and it will go through the entire Southern and Southwestern territory, and thence west to the Pacific Coast and back by way of Kansas City, St. Louis and Chicago. Mr. Hinshaw says that the bookings for the companies are generally very closely filled up but that there are still a few open dates en route.

EVELYN HOPPER

"It is interesting and inspiring to observe the constantly increasing discrimination of the music buying public of this country," says Evelyn Hopper. "The current season will show a definite increase in business for artists of value who are sold at a proportionate fee. The buying public will no longer depend on money values for its guide in art, for it now has 'a mind of its own' and does not immediately capitulate when an artist is heralded at a tremendous guarantee. This condition is the beginning of real growth, and the constantly increasing demand for chamber music is one of the most gratifying proofs of the foregoing."

Francis Moore, pianist, and Hugo Kortschak, violinist, have built a large following for sonata recitals. Their appearances for this season include many return engagements in and near New York and extended Western tours in late January and March.

The Lenox String Quartet opened its season at the Berkshire Festival on Sept. 19. It will give a series of subscription concerts in Aeolian Hall, and tour the East this fall and will have an extended western tour in early March. Frances Nash, pianist, will be heard throughout the country in recital and with orchestra. William Gustafson, bass, of the Metropolitan Opera, who is singing his fifth consecutive season there, will also give many concerts.

Dicie Howell, soprano, will return from Europe in the middle of November and begin an extended tour of the South. Frances Hall, pianist, opens her season on Oct. 28 in Erie, Pa. Marion Rous, in her lecture-recitals on ultra-modern composers, makes extended western tours in November and February. Other artists who will tour under the Hopper management are Walter Greene, baritone; Edna Indermaur, contralto; Mabel Ritch, contralto, and the concert combination of Maryon Vadie, dancer; Ota Gygi, violinist, and the Maryon Vadie Dancers.

S. HUOK

"The only barometer that I consider in the matter of concert prospects," says S. Huok, "is the disposition of local concert managers to book artists. I figure that the local concert manager knows his city better than anybody else in this respect, and if he buys artists and attractions with confidence, it is pretty sure that we shall enjoy a prosperous season in general. Such is the case now, and by these signs I look for a big musical year in 1924 and 1925."

Of the Hurok artists, Ernestine Schumann Heink is booked for seventy-five concerts from coast to coast. Feodor Chaliapin has eighty-one appearances arranged, counting his performances with the Metropolitan and Chicago opera companies. For Alma Gluck a very short tour was booked, but additional calls came in for her recitals in such

numbers that the Hurok offices have extended her tour, and are now booking additional dates. Anna Pavlowa's farewell American tour is booked across the continent, with only three open dates. Efrem Zimbalist, now on his second tour of the Orient, will return to begin his American tour, almost solidly contracted for, beginning Dec. 21. Elvira De Hidalgo, Spanish coloratura soprano, will appear with both the Metropolitan and Chicago opera companies with a limited number of concerts between her operatic engagements. Carl Friedberg, pianist, and Rudolph Polk, violinist, are now playing in Europe and will return in November to appear together in joint recitals. Ina Bourskaya will appear in concerts on the Pacific Coast, and will return for a season at the Metropolitan. The tours of Sasha Culbertson, violinist; Leff Pouishnoff, pianist, for his first American tour, and Abraham Sopkin, violinist, are now being completed.

R. E. JOHNSTON

THE unsettled conditions in the concert business, R. E. Johnston believes, are a direct result of the unsettled business and political situation. The fate of the concerts this year, he says, depends directly on the result of the elections, and no predictions, optimistic or pessimistic, can be made before November.

Besides the management of the Biltmore Morning Musicales, Mr. Johnston will book the following artists: Rosa Raisa, soprano, who will sing in concert between her engagements at the Chicago Civic Opera, and after; Anna Fitzu, lyric soprano; Carmela Ponselle, mezzo-soprano; Marina Campanari, coloratura soprano; Margaret Lyons Moodie, Alice Gillen and Lisa Roma, lyric sopranos; Abby Morrison, Mary Manley, May Korb and Irma Swift, coloratura sopranos.

Contraltos include Marguerite D'Alvarez, Cyrena Van Gordon and Antoinetta Halstead. The tenors are Beniamino Gigli and Armand Tokatyan of the Metropolitan Opera Company, Frederick Gunster and Curtiss Grove. The impressive list of baritones number Titta Ruffo and Giuseppe De Luca of the Metropolitan, John Charles Thomas, Giacomo Rimini of the Chicago Opera, who will appear in joint recitals with his wife, Rosa Raisa, and the American, William Simmons. Among the basses are Donald Thayer and Edward Lanckow.

Instrumentalists include two pianists, Magdeleine Brard and Tina Filippini, making her first American appearance; five violinists, Eddy Brown, Raoul Vidas, Rudolph Bocho, Elinor Whittemore and Geraldine Leo, and two 'cellists, Jean Gerardy and Lucile Orrell. Mr. Johnston will also present Elsie Janis and her concert company in an extensive tour.

CONCERT MANAGEMENT ARTHUR JUDSON

"THE new musical season promises to show a marked improvement over last year," the Judson office states, "although the late booking of artists, which seems to be prevalent, makes it impossible to estimate now how great the increase will be. There are definite indications that many local managers will enlarge their courses or list of attractions during the season, and the 'booking year' rapidly is becoming continuous rather than seasonal."

The following artists are new to the roster of Concert Management Arthur Judson for 1924-1925: Sophie Braslau, contralto; Mischa-Léon, tenor (first American concert tour); Ruth Breton, violinist; Maximilian Pilzer, violinist; Nicholas Medtner, composer-pianist (first American tour); Rozsi Varady, 'cellist; and Carlos Salzedo, harpist. Paul Reimers, tenor, in recitals and in "Chansons Galantes" with Kathleen Hart Bibb, soprano, also have been added to the list.

Other artists under Concert Management Arthur Judson include Claire Dux, Ruth Rodgers and Marie Tiffany, sopranos; Elizabeth Bonner and Helena Marsh, contraltos; Charles Stratton, tenor; John Barclay, Edmund Burke and Fraser Gange, baritones; Carl Flesch and Max Rosen, violinists; William Bachaus, Alfred Cortot, Gitta Gradova, Ashley Pettis, Olga Samaroff and Ernest Schelling, pianists; Wanda

Landowska, harpsichordist and pianist; the New York String Quartet, the Philharmonic String Quartet, the Rich Quartet, the Rich-Kindler-Hamann Trio, the Philadelphia Festival Orchestra and Virginia Mauret, dancer. The tour of Sigrid Onegin, contralto, has been postponed until the season of 1925-1926.

DANIEL MAYER

DANIEL MAYER, as a result of the extensive booking for his long list of artists, is very optimistic about the prospects for the coming season. Among the activities of the Mayer attractions, Ruth St. Denis, with Ted Shawn and the Denishawn Dancers, is booked for a transcontinental tour beginning Oct. 13 and ending in April. This tour will be in the nature of a temporary farewell to America, as they plan to visit other countries the following season. Dusolina Giannini, soprano, has been booked for an extensive season, in the course of which she will make at least six appearances in New York and will fill fifteen re-engagements in other parts of the country.

Elena Gerhardt has a full schedule between Oct. 15 and Jan. 15. Mischa Levitzki will limit his eighth American tour to not more than about twenty-five concerts, which will be confined to the months between December and March. Guy Maier and Lee Pattison are booked for the most extensive tour of their career. Their season will include fifteen orchestral appearances. Erna Rubinstein, violinist, will arrive from abroad in January and will leave immediately for the Pacific Coast, returning in late February to the East. Rafaelo Diaz, tenor of the Metropolitan, will take considerable time from his operatic duties this season to fill concert engagements. Josephine Lucchese will appear as guest artist with the San Carlo Opera and will fill many concert engagements.

Ethel Parks will give a New York recital and is scheduled for a New England tour in the fall. Lenora Sparkes, soprano, is scheduled for a number of appearances throughout the country. Elizabeth Lennox, contralto, began her season with her appearance at the American Music Festival at Buffalo. Ernest Davis, tenor, will tour the country in concert appearances and oratorio engagements. Ralph Errole will make his debut at the Metropolitan Opera and is also being booked for numerous concerts.

Ulysses Lappas, Greek tenor, will appear with the Philadelphia Civic Opera and fill many concert engagements. Royal Dadmun, baritone, will make his third tour of the Pacific Coast. Pavel Ludikar will tour the country as a member of William Wade Hinshaw's company. George Morgan is booked for concert appearances throughout the country. Sascha Jacobsen, violinist, will have a Southern tour in November, and many concert appearances in the East during the Winter.

Renée Thornton, soprano, with Richard Hageman, at the piano, will open her season in Chicago and after filling several concert engagements will return to New York for a recital. William Wade Hinshaw's productions of opera comique are booked for extensive tours throughout the country. The Russian Symphonic Choir will open its first American tour in November and is booked until March. Olive Nevin and Harold Milligan will continue to present their program of Three Centuries of American Song.

The Letz Quartet will have one of the busiest seasons of its career, including a tour to the Middle West and two tours of the South in the spring. Other artists on the Daniel Mayer list for the coming season are: Tina Lerner, pianist, who is returning to the concert stage after an absence of ten years; Alberto Sciarretti, pianist, who will make his debut; Arno Segall, American violinist, also in debut; Lewis Richards, harpsichordist and Frederic Freemantel, tenor, in recitals of Beethoven songs. Among debut recitals in New York, Daniel Mayer promises: Reber Johnson, violinist, Robert Naegle, pianist and Gustavo Carranza, Mexican pianist.

METROPOLITAN MUSICAL BUREAU

THE Metropolitan Musical Bureau enters its ninth year well qualified to cope with the changed conditions

which have come over the concert field since its inception. According to F. C. Coppicus, head of this bureau, these changed conditions are the discontinuance of the practice of reengaging artists two or three seasons in succession, and an increasing determination on the part of commercial concert managers to play attractions on a sharing basis.

In view of the better situation in Europe, Mr. Coppicus has been able to arrange with several of his artists to divide their time between the two continents, or visit America every other year. This, he says, solves the problem of reengagements which are becoming increasingly infrequent because of the great number of artists available.

With regard to playing attractions on a percentage basis, it has always been a policy of the Metropolitan Musical Bureau to meet managers in this matter where local conditions permitted, and some of the largest contracts ever placed by Mr. Coppicus, for such attractions as Caruso, the Scotti Grand Opera Company, Chaliapin, Jeritza, etc., have been on sharing terms.

Heading the list of Metropolitan attractions will be found Maria Jeritza, soprano of the Metropolitan Opera House. The prima donna has ten concerts booked before the opera season and a long tour in March and April, during the course of which she makes her first visit to the Pacific Coast.

In January, 1925, Mr. Coppicus has arranged a combination of four distinguished soloists as a piano quartet. The artists are Harold Bauer, pianist; Bronislaw Huberman, violinist; Lionel Tertis, viola player, and Felix Salmond, 'cellist.

Giovanni Martinelli, tenor of the Metropolitan, will make his usual spring tour of fifteen recitals. Vladimir De Pachmann makes his farewell tour of America for all time, being booked for sixty engagements from October to May. Anna Case, soprano, returns from Europe in November for her usual season of fifty recitals. Louis Graveure, baritone, opens his concert tour on the Pacific Coast in October, giving twenty-two concerts before leaving for the East. Mr. Graveure has fifty bookings up to Feb. 28, when he leaves for tours of Germany, Central Europe and Scandinavia.

The instrumentalists, Harold Bauer, Pablo Casals, Bronislaw Huberman and Lionel Tertis, have full tours for the respective periods which they have allotted for their American tours. All will give recitals in New York. Mr. Tertis has five appearances on tour with the New York Symphony. Queena Mario, soprano of the Metropolitan Opera Company, starts her first season under the Metropolitan Musical Bureau with a tour of twelve dates in October. Edith Mason, soprano of the Chicago Civic Opera has a pair of engagements with the Detroit Symphony Orchestra before taking up her operatic duties. Alberto Salvi, harpist, continues on tour as soloist. Tandy Mackenzie, Hawaiian tenor, is booked with the Minneapolis Symphony and has a large number of recitals.

Mr. Coppicus is also directing the transcontinental tour of Paul Whiteman and his concert orchestra of twenty-five. The orchestra is booked solidly from Sept. 18 to the end of April, and will play over 250 performances between here and the Pacific Coast. A tour of Europe is contemplated at the conclusion of this season.

Mr. Coppicus will continue to manage the Beethoven Association, which will give its usual series of six subscription concerts in Aeolian Hall.

The organization built up by Mr. Coppicus in the Metropolitan Musical Bureau continues to be served by F. C. Schang and F. C. Haas, and has been joined by J. McClure Bellows and L. C. Yeomans.

NATIONAL CONCERTS, INC.

"JUDGING from the bookings already made for our artists," Samuel Geneen says, "we find the present season a very normal one, indeed, and even better than last season which was a banner one for us. The artists whose artistic ability and popularity have helped us to achieve this are Rosa Ponselle, dramatic soprano, Metropolitan Opera Company; Florence Macbeth, coloratura soprano, Chicago Civic Opera Company; Jeanne Gordon, contralto, Metropolitan Opera Company; Frances Peralta, dramatic soprano, Metropolitan

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New York Greet Artists as Concert Season Opens

TWELVE recitals last week started New York's season, which has been later in beginning this year than for a long while, bringing back a number of well-known artists. Several recitals had already been given but this was the first full week. Of paramount interest was the return to the recital platform of Alma Gluck after an absence of two seasons. Mischa Elman crowded Carnegie Hall with an enthusiastic audience and displayed new beauties in his playing. A new orchestral organization, the New York Chamber Symphony Orchestra under Max Jacobs, gave old and new works and interesting novelty in the shape of a tone poem by Linn Seiler. The artists who appeared included six singers, four violinists, two pianists besides Mr. Jacobs' orchestra and an operatic novelty was given by the National Opera Club. Mr. Elman's revival of the *Depuis "Fantaisie Rhapsodique"* was of much interest as it was written some twenty years ago but apparently has not been heard before in New York. Mr. Jacobs played some Eighteenth Century pieces which, while of archeological interest, demonstrated why much of the music of that era is no longer heard. The programs as a whole were of a high order and were well presented.

Rhys Morgan Sings

Rhys Morgan, billed as "The Welsh Tenor," was heard in recital in Carnegie Hall on the evening of Oct. 6, with Frank La Forge, composer-pianist, at the piano. Mr. Morgan's singing is not unknown to New York, as he has been heard in recital alone and with other artists and has done service as a choir singer.

His program at this concert was judiciously constructed. Antique songs by Scarlatti, Storace and Bishop made up the first group, which merged in the long recitative "Deeper and Deeper Still" and the aria, "Waft Her, Angels," from Handel's "Jephtha," in which Mr. Morgan did the best singing of the evening, the lengthy phrases and slow coloratura giving him ample opportunity to exhibit his excellent breath control and smooth legato. As an encore to this group he sang "Drink to Me Only," winning much applause. The third group consisted of songs by Brahms, Schumann and Grieg, the two Grieg songs being the best sung. A song by Mr. La Forge was given as encore to this group.

Massenet's perennial "Ouvre tes Yeux" began the third group, which also included three Welsh numbers sung in the vernacular; and the fourth, songs in English by H. B. Gaul, Protheroe and La Forge.

Mr. Morgan's singing displays admirable qualities. The voice is a fine one in texture and high in tessitura. His enunciation, particularly in his English songs, was especially clear. Mr. La Forge's playing was, as always, masterful. Throughout the recital the audience was very appreciative of Mr. Morgan's singing and was lavish in its applause. J. A. H.

Gunzburg-Fidelman Recital

Mark Gunzburg, pianist, and Sascha Fidelman, violinist, accomplished something of which any artists might have been proud when, in Aeolian Hall on Oct. 6, they held the attention of their audience through a succession of long and "heavy" numbers. An elaborate concerto for violin by Karłowicz, the Liszt-Busoni *Fantasia and Fugue* for piano and Bach's *Chaconne* constituted the first part of the program, which was listened to with unflagging interest. After these numbers came lighter and more showy pieces, but enthusiasm had already mounted high.

Mr. Gunzburg has at his command a strength that does not fail when a big sustained tone is called for. He had no trouble in piling one climax upon another in Busoni's arrangement of the Bach *Fantasia*, and read this work with an intelligence that showed a thoughtful appreciation of its context and structural lines.

Mr. Fidelman was equally conscientious in his interpretation of the *Chaconne*, obviously more interested in bringing out its inherent beauties than in exploiting himself as a performer. In the concerto, too, he was never otherwise than chiefly concerned with the music, and his reward was applause that developed into what is commonly called an "ovation." M. Gerner accompanied faithfully. D. B.

Alexander Brachocki Plays

To Alexander Brachocki, young Polish pianist, fell the honor of inaugurating the season of piano recitals, in Aeolian Hall on the evening of Oct. 8. The program, running along conventional lines, opened with the Bach-Liszt *Organ Prelude and Fugue in A Minor*

and included a Beethoven sonata, a Chopin group and shorter numbers by Paderewski, Stojowski, Szymanowski and Liszt. Mr. Brachocki possesses a good tone and ample technique, but he did not delve beneath the surface of the music as deeply as he might have done. This was particularly noticeable in the Chopin *Scherzo in C Sharp Minor*, which should be "scherzo" in name only. In the final group, Mr. Brachocki played with beautiful tone Paderewski's *Variations* and an *Etude* by Szymanowski, which should be published with thanks to Scriabin as a foot note. His printed program closed with the "Campanella" by Liszt. (Didn't Paganini have something to do with this?) His encores included the Chopin *A Flat Polonaise*, Stojowski's *Chant d'Amour*, and the Delibes-Dohnanyi "Naila" Waltz. W. S.

Spanish Opera Premiere

A Spanish *mis en scene* in an opera is no novelty, but a Spanish opera is seldom heard. To convince New York of the existence of an operatic school south of the Pyrenees the National Opera Club presented excerpts from "La Dolores" by Tomas Breton, on Thursday afternoon, Oct. 9, at the Waldorf-Astoria. It is a tuneful work with characteristic castanet rhythms and a folk spirit of the "Cavalleria Rusticana" variety.

Margaret Taylor, American soprano, sang the *Dolores* arias. Alfonso Attenasio and Manuel Huarte, tenors, were a *Student Priest* and a *Villager*, and Fuentes Pumarino, the baritone *Barber*. There was a guitar ensemble to provide tripping melodies and the incidental dances were led by Juan de Beaucaire and Josefina Burke. In the intermission Baroness Katherine Evans von Klenner, president of the Club, made an address on the aims of the club and its accomplishments. H. M.

Carmen Reuben Reappears

Carmen Reuben, mezzo soprano, who made her recital debut in March, 1923, gave an interesting program in her Aeolian Hall recital on Oct. 9. She opened with an Italian group, but, instead of following with German lieder, her second group was made up of songs by contemporary English composers. French, Russian and German songs were listed together, and the concluding group was American.

Miss Reuben's voice has considerable power and her diction is clear. Her admirable breath control enabled her to phrase well in such a difficult number as Handel's "Furibondo."

One of the most artistic bits on the program was Martin Shaw's "Cuckoo," which is well suited to Miss Reuben's voice. She brought Arnold Bax's "Christmas Carol" to a nice climax. The most interesting song in her foreign group was "Post im Walde" by Weingartner. Charles King, who accompanied sympathetically, contributed an effective manuscript song, "The Locket." The other songs in the American group were "Day is No More" by John Alden Carpenter, "Celtic Study" by H. Gilbert and "May Day Carol" arranged by Deems Taylor. The audience remained to hear two Negro spirituals sung as encores. J. S.

Hugo Kortschak in Recital

Hugo Kortschak at his recital on Friday evening, Oct. 10, in Aeolian Hall, again demonstrated that he is a musician and an artist of genuine sensitivity and, at the same time, a Hellenic

sanity. Between the David Stanley Smith Sonata in A Minor, which opened the program, and the Heinrich Noren E Minor Suite, which closed it he offered, as an intermezzo perhaps, the Bach G Minor Sonata for violin alone.

Dean Smith's work, which has been accepted by the Society for the Publication of American Music and is dedicated to Mrs. Frederick Shurtleff Coolidge, is an academic sonata with a few curiously modern interludes. It is of the French school and, particularly in the scherzo, has a whimsy and a fantasy that is Debussyesque. Francis Moore, accompanied Mr. Kortschak in an interpretation which probed the subtleties of the music and attempted tactfully to hide the bare spots.

The Bach work again emphasized Mr. Kortschak's impeccable technique and finished playing. In the Noren work, music with the flavor of the soil and colorfulness of the peasant pageantry, Mr. Kortschak disclosed a hitherto unsuspected emotionalism in his playing and a grace and abandon to melody that only served to celebrate the versatility of his moods. Vera Giles was an effective accompanist. H. M.

Olshansky-Jeffrey Recital

Bernardo Olshansky, baritone, assisted by Helen Jeffrey, violinist, with Max Rubinowitsch at the piano, was heard in recital in Carnegie Hall on the evening of Oct. 11. Mr. Olshansky is not unknown to New York music lovers, having appeared in recital in various concert halls as well as holding an important position in a prominent Fifth Avenue church. Mr. Olshansky began the program with Pèrre Martini's "Plaisir d'Amour" with an appalling accompaniment full of uncharacteristic embellishments some of which trickled into the voice part adding nothing to the heavenly melody of the teacher of Mozart and Gluck. The remainder of the group was Caldara's "Sebben Crudele" and "Hear Me, Ye Winds" from Handel's "Julius Caesar," both of which were well sung. The second group was of songs by Tosti, Sibella and Respighi, the third "Sylvelin" by Sinding, one of the "Told in the Gate" Suite by Chadwick, and "For One Sweet Hour" by Waghalter, sung by request. The final group began with an aria from Glinka's "A Life for the Czar" and ended with the "Volga Boatmen" with "Over the Steppe" and "The Two Grenadiers" in between. In spite of interpretative failings and a faulty rhythmic sense, Mr. Olshansky's voice still impresses as being one of the most beautiful before the public and there was much in his singing to command admiration and merit the copious applause which was accorded him. Miss Jeffrey played pieces by d'Ambrosio Kreisler and Sarasate, with Wilhelmj's arrangement of the E Flat Nocturne of Chopin, being well received in both her groups. J. A. H.

Schwartz-Paca Recital

Milton Schwartz, a youthful violinist, and Dorothy Paca, soprano, were heard in joint recital in Aeolian Hall on the evening of Oct. 11. Young Mr. Schwartz displayed excellent schooling and promising talent in Handel's Sonata in E, the Vieuxtemps D Minor Concerto and shorter pieces by Kreisler, Tchaikovsky and Sarasate that augurs well for his career in future. The Adagio in the Concerto was a really fine piece of playing. Miss Paca sang songs by Schubert, Schumann and Brahms with fine tone and interpretative discrimination. Some French numbers were well done, especially the light "Maman, Dites-moi" arranged by Weckerlin. Both artists were very well received throughout the recital. Enrico Barraja played the accompaniments. M. F.

Anna Burmeister's Recital

Anna Burmeister, soprano, contributed a freshness and charm to the new season's recitals by her appearance in the Town Hall on the afternoon of Oct. 12. Miss Burmeister is equipped with a voice of considerable size and warmth which was heard to particular advantage in a Herman-Wolff-Brahms group in which Herman's "Waldezauber" was a beautiful study in pianissimi. A French group was thoroughly enjoyable. Some of the best singing of the afternoon was done in the great aria "Blute nur Liebes Herz" from the St. Matthew Passion of Bach. In this Miss Bur-

meister showed a breadth of style and a sense of the immensity of the work which made her singing of it a real delight. The English group was well chosen and sung with taste and discrimination. "My Heart" by Frederick Schauwecker, who was the accompanist, was especially well received. W. S.

Elman Plays Dupuis

A new Mischa Elman came to Carnegie Hall on Sunday afternoon. He did not sentimentalize his romanticism, he glorified it. His style seems to have matured and reached a new inner depth. When he began with the Bach-Nachez E Minor Partita, his tone was a little hoarse, his spirit restless, but in a "Fantaisie Rhapsodique" by Albert Dupuis, he came into his own. Albert Dupuis, a Belgian of the post-Franckian school, wrote this fantasy a couple of decades ago. Mr. Elman unearthed it and gave it its first Carnegie Hall performance. It has a plaintiveness of melody and thematic structure, with a suggestion of syncopation that seems to be a prophecy of the modern jazz and blues. But it has more than that. In the last movement there is a plangent, emotional call that is almost Hebraic, a pathos which Mischa Elman brought out with a deep, vibrating, contralto tone.

The Ernest Bloch "Nigun," from the "Baal Shem" followed, and to that also Mr. Elman brought a breadth of style and dramatic sweep that completely captured his audience. The Malipiero "Canto della Lontananza," which was announced as the third novelty, mysteriously disappeared from the program and for it, Mr. Elman substituted one of his transcriptions of Rubinstein, which with the Wieniawski D Minor Polonaise, presented an inevitable demand for encores.

In the Beethoven Sonata in G, which he played with his sister, Liza Elman at the piano, Mr. Elman showed a brilliant technique and a virtuoso assurance. Miss Elman revealed herself as a facile pianist, with a sureness of touch and an understanding spirit. Josef Bonime, who accompanied Mr. Elman in the other groups, was, as always, admirable and played with a subtle appreciation of the deference due to the solo part. H. M.

Alma Gluck Comes Back

Alma Gluck "came back" at the Manhattan Opera House on the afternoon of Oct. 12, the event being witnessed by an audience of many hundreds, including rows of standees.

Mme. Gluck's vocal indisposition and the report that her voice was shattered forever have caused dismay to her many admirers, all the more so because the catastrophe seemed so unnecessary, hence the crowd that filled the Manhattan waited some forty minutes after the scheduled time for the recital to begin with considerable apprehension which even two pieces nicely played on the 'cello by Yascha Bunchuk, beginning at 3.28, to be precise, did not mitigate.

Mme. Gluck made a mistake in beginning her program with Haydn's "With Verdure Clad" and her obvious nervousness militated against her singing of it. The second number, also Haydn's, "My Mother Bids Me Bind My Hair," was better and the remainder of the group was a crescendo, the lovely aria from Handel's "Semele" save for some chopping of the phrases, was beautifully sung. Haydn's "The Mermaid's Song" was given as encore. In the second group Rachmaninoff's "O Thou Billowy Harvest Field" was delivered with a splendid breadth, but was less good vocally. Curiously enough, Loewe's terrifically difficult Canzonetta was the best song of this group and probably the best bit of singing of the afternoon. Dr. Arne's "Lass with the Delicate Air" was given as an extra. Following this group Mr. Bunchuk was heard in pieces by Tchaikovsky, Glazounoff and Fibich and Mme. Gluck then presented a group in English, Hageman's "The Cunning Little Thing" being the only song on the program to be redemanded. After the program was completed, Mme. Gluck was kept at it singing encores for nearly half an hour longer.

As to the voice itself, the lower register is as lovely as it ever was. The

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Prosperous Season Is Forecast of Managers

[Continued from page 18]

Opera Company; Frances Paperte, mezzo-soprano; Carl Rollins, baritone, and César Thompson, violinist."

ANTONIA SAWYER

"THE coming season looks very promising," says Miss Sawyer. "Percy Grainger has one of the largest tours he has ever had. He arrived in San Francisco from Australia on Oct. 4. Commencing Oct. 20 in Victoria, B. C., he plays almost every day up to Dec. 20. Julia Culp has as many concerts as she can accept in the limited time she will be here. Vladimir Rosing is booked for all he can give with his Rochester work. Vlado Kolitsch, a new violinist, makes his debut in January. Tomford Harris, American pianist, gives his first concert on Oct. 24.

"I always have a few new artists to bring out. It is my hobby to create interest in new, young talented artists. I have a trio composed of Forbes Simpson, pianist, Alfredo Egnew, violinist and a contralto, Jocelyn Clarke. For Doris Doe, mezzo contralto, and Robert Naylor, tenor, I expect a full season."

SHERMAN K. SMITH

FIRM in the belief of the ultimate success of musical enterprises in America, Sherman K. Smith says: "The concert business is at a stage in its development where some will fail (are failures absolutely unknown to general business?), but, as a whole, each year will be better than the last." Under Mr. Smith's management appear Marguerita Sylva, Cecil Arden, the Letz Quartet, Ruth Muzzy Conniston, organist; the Zimmer Harp Trio; George Fergusson, baritone; Mario Cappelli, tenor; Nellie Zimmer, harpist, and Earle Laros, pianist.

STANDARD BOOKING OFFICE

ACCORDING to the Standard Booking Office, the musical situation is comparable to Darwin's theory of the "survival of the fittest." No matter what the obstacles in the way of an artist's career, genuine talent will eventually be recognized. Artists under the direction of Standard Booking Office are: Marjorie Meyer, soprano; Ruby Gerard, violinist; Catherine Newsome-Jewell, soprano; Luis Marron, pianist; Virginia Taverna, lyric soprano; Henri La Bonte, tenor, and Anna Carbone, organist.

CHARLES L. WAGNER AND D. F. McSWEENEY

CHARLES L. WAGNER and his associate D. F. McSweeney, are demonstrating their belief in the prosperity to come by introducing two new attractions: Toti Dal Monte and the De Reszke Singers.

John McCormack was scheduled to arrive Oct. 15, and will open his season Oct. 19 in Boston. He will give sixty concerts, closing his season at the Cincinnati Festival in early May.

Mary Garden arrives about the middle of October and will open her season at Galesburg, Ill., Oct. 31. She will do a very few concerts before joining the Chicago opera, beginning Nov. 24.

Frances Alda opened her season on Oct. 6, and will sing twenty concerts before the opera season. She will tour again in the early spring. Mme. Alda is contemplating an Australian tour during the summer months.

Toti Dal Monte arrives from Australia early in November to make her debut at the Chicago Opera, Nov. 10 in "Lucia," and with the Metropolitan Opera Company, in the week of Dec. 1. Her first concert is scheduled for Detroit, Nov. 24.

Charles Hackett has arrived from Australia and will do a few concerts in early October and join the Chicago Opera Company for the entire season.

The De Reszke Singers arrive after the middle of October and will open their tour Nov. 7 at Albany, N. Y. Mildred Dilling, harpist, will be with them on the entire tour, which extends from coast to coast.

WANAMAKER AUDITORIUM CONCERT DIRECTION

DURING the season of 1924-1925, the Wanamaker Auditorium Concert Direction of New York is booking tours

of two outstanding organ virtuosi of the day, Marcel Dupré, French organist and Charles M. Courboin, Belgian organist, in association with Bernard Laberge of Montreal. Mr. Dupré will be in this country only three months this season, arriving about Nov. 15, and opening his tour in Jordan Hall, Boston, on Nov. 21. Mr. Courboin is making his first trans-continental tour and is already in his second month. He will give eighty recitals in territory covering practically the entire country. Both Mr. Dupré and Mr. Courboin will be heard several times in New York during the season on dates to be announced later.

WOLFSOHN MUSICAL BUREAU

DURING the coming season the Wolfsohn Musical Bureau, Inc., is introducing to America six European artists. Thamar Karsavina, dancer, will make her American debut in November. Alexander Brailowsky, Russian pianist, will play at Aeolian Hall on Nov. 19. Maria Kurenko, Russian coloratura soprano, will appear this fall. Nicolai Orloff, Russian pianist, is coming in February. Gabrielle Leschetizky, widow of the famous teacher, will be here early in November to appear with the Chicago Symphony. Eduard Zathureczky, Czech violinist, will make his first appearance in January.

A special innovation course of ten concerts will be given at Carnegie Hall on five Sunday afternoons, Saturday afternoons and one Tuesday evening. The Wolfsohn Musical Bureau is inaugurating this course because it is convinced that \$1.50 should be the general price for the best seats at this class of concerts, provided a seat is subscribed to for an entire series of ten concerts.

Maria Ivogun will be here for another tour to the Pacific Coast late in December. Both Mabel Garrison and Eva Gauthier will go to the Pacific Coast this season and Miss Garrison is planning an Oriental tour late in the Spring.

Merle Alcock will have another very busy season in concert. Louise Homer, with Louise Homer Stires, will open the Wolfsohn course in New York, Oct. 26, and Margaret Matzenauer will devote more of her time than usual to concert tours. Mario Chamlee is now on the Pacific Coast before his season at the Metropolitan; Edward Johnson is making a considerable number of concert appearances before his operatic season; Alfred Piccaver, American tenor, will return to appear in the Chicago Civic Opera Company and in concert. Allen McQuhae has many important engagements and will give a New York recital on Jan. 11 in Carnegie Hall.

Reinold Werrenrath has his usual lengthy tour and several New York appearances. Clarence Whitehill will make a number of concert appearances. Moriz Rosenthal will return for another tour. Ernst von Dohnanyi will be here in January for a trans-Continental tour and Josef Hofmann will make his regular American appearances with only two New York recitals, the second one being the final number of the Wolfsohn course on March 28.

Jascha Heifetz has his concert season completely booked, opening with a New York recital on Nov. 15. Cecilia Hansen will make her first tour of the Pacific Coast, opening her second American tour as soloist with the New York Philharmonic on Nov. 6 and 7. Albert Spalding will have over fifty concerts, including four appearances with the New York Symphony, four with the Boston Symphony and a return engagement of fifteen concerts on the Pacific Coast. Felix Salmond, English 'cellist, coming under the Wolfsohn management this year, will go to the Pacific Coast for the first time and will have a short tour with the New York Symphony. The London String Quartet, also beginning its first year under the Wolfsohn management, will also go to the Pacific Coast and give a single New York concert in Carnegie Hall on Feb. 7. Isa Kremer has an extensive tour booked before going to Europe in April, as also have Salvatore de Stefano, harpist, Marion Telva, Dai Buell, Vincente Ballester. Knight MacGregor, Louise Homer Stires, Hulda Lashanska and Inez Barbour.

ROLAND B. WOODIN

CARRYING out his policy of presenting American artists and encouraging new talent, Roland B. Woodin will present the following artists this season: Lois Ewell, Ruth Bodell, Corine Muer, Clara Woodin, Gladys Downing, Geraldine Calla and Baria Romand—sopranos; Hortense Barnhart-Jones, mezzo-soprano; Emma Gilbert and Elsie Lyon,

Fortune Gallo Will Have Two San Carlo Companies on Tour Again This Season

"AMERICA is alive to the need of music in her communities, very warm in her sincere appreciation of the works of the masters, and intensely practical in feeding the appetites of the music-hungry, judging by my own observations and those of my advance scouts," says Fortune Gallo, impresario of the San Carlo Opera Company. "Cities hitherto regarded as 'not on the musical map' now have their own civic operas and municipal orchestras. We have actually received requests for appearances from cities so widely scattered as to make visits geographically impossible of fulfillment.

"We started the season earlier than usual with our August engagement at the Asheville Music Festival, which was a tremendous success, and our season in New York opened most auspiciously in the Jolson Theater on Sept. 22 for a four weeks' run, the result of which, artistically, socially and financially, was never in doubt for a moment. I consider we are fairly well established in New York now, and our friends increase in flatteringly large numbers each year.

"Immediately following our New York closing we journey to Memphis, Tenn., for a short season there. We are engaged for the dedication of their great Municipal Auditorium.

"We play seasons at the Philadelphia and Boston opera houses on our return from Memphis with the entire company, after which our annual pilgrimage to the Coast and back through Canada is scheduled, with bookings more numerous and more substantially rewarded than ever before.

"In addition to my San Carlo Grand Opera Company I am sending out, as a feature of concert courses, an all-star San Carlo Opera Company, with Tamaki Miura, the Japanese song-bird, and Tina Paggi, the South American coloratura soprano, heading the roster.

"We will play all the standard Italian works, adding 'La Gioconda,' 'Andrea Chenier' and 'Martha' in English to our repertoire. Our conductors are Fulgenzio Guerrieri, Aldo Franchetti, both eminent directors of the modern Italian school, and we have brought from La Scala, Milan, a third conductor, Alberto Baccolini, who has a splendid record and

contraltos; George Brandt, Arthur Michaud, Paul McMains and Cantor Abraham Hyman, tenors; Merald Tollens, baritone; Henry Schneider, basso; Max Froehlich, 'cellist; Louise Dyas and Edouard Deru, violinists; Kathryn Kerin and Joseph Adler, pianists; the Palestine Singers, Schubert Trio and Froehlich String Quartet, ensembles.

THOMAS TO SING IN OPERA

American Baritone Signs Contract for Leading Roles in Brussels

John Charles Thomas, baritone, who recently returned from a five months' visit to European centers, has been engaged to sing leading rôles with the Brussels Opera Company in Brussels, Belgium, beginning in August, 1925, and continuing until July, 1926.

Mr. Thomas will begin his season of seventy-five concerts in November, appearing with many of the leading societies and in the larger cities of the country. After the current season, he will not be heard again in America until October, 1925. He is spending this month making records with the Brunswick Phonograph Company.

Among the cities in which he will be heard next month are Bayonne, N. J.; Mount Vernon, N. Y.; Philadelphia, Tulsa, Muskogee, Oklahoma City and Evansville. In December, Mr. Thomas will sing in Indianapolis, Jackson, Mich.; Battle Creek, Kankakee, Ill.; Laporte, Ind.; Muskegon, Mich.; Chicago, Benton Harbor, Albion, twice in Cleveland and twice in New York.

Welsh Male Chorus Sings in Toronto

TORONTO, CANADA, Oct. 11.—Large audiences in Massey Hall were enthusiastic over concerts given on Oct. 2 and 3 by the Rhondda Welsh Male Chorus, the voices of which are of a particularly sympathetic quality. Soloists were Robert Hopkins, Sydney Charles, Edward Hopkins, Richard Owen, Stephen Jenkins and David Rees.



Fortune Gallo

has made many friends at his appearances in America.

"The Pavley-Oukrainsky Ballet, augmented in every department and with considerable new scenery, will be featured in those operas whose scores require ballet interludes, and in addition this company will present classic and modern programs of purely terpsichorean art separate from the opera. They arrived from South America in time for the second night of the New York season."

The roster of artists includes: Anne Roselle, Bianca Saroya, Tamaki Miura, Josephine Lucchese, Elda Vettori, Clara Jacobi, Tina Paggi, Gladys Axman, Sofia Charlebois, Abby Morrison, Stelle de Mette, Ada Paggi, Manuel Salazar, Gaetano Tommasini, Dimitrio Onofrei, Louis Rosseau, Mario Basiola, Mario Valle, Giuseppe Interrante, Max Kiplick, Pietro De Biasi, Charles Gallagher, Natale Cervi, Jorgen Bendix, Chester Tallman, Amund Sjovic, Madeleine Collins, Mary Kent, Fredonia Frazer, Yvonne Trava, Philena Falco, Felice de Gregorio and Lillian Menken.

LEO FALL VISITS AMERICA

Viennese Composer Comes for New York Premiere of "Madame Pompadour"

Leo Fall, Viennese composer, arrived in New York on Oct. 10, aboard the Columbus, to attend the opening of his latest operetta, "Madame Pompadour," in the new Martin Beck Theater in November. Although urged by cable to conduct the American premiere of "Pompadour," Mr. Fall has refused, preferring to remain a spectator and leave the baton to the regular conductor, Oscar Radin. "Madame Pompadour" has already scored successes in the European capitals.

Mr. Fall, who was born in Olmutz in 1873, has had an interesting career as a composer of lighter works. Among his best-known operettas are "Dollar Princess" and "Girl in the Taxi," produced in 1907 and 1908, respectively. His "Eternal Waltz," a one act operetta, was produced by Martin Beck in 1911.

Orchestral Transcription of Debussy Work to Have First Hearing

Walter Damrosch, conductor of the New York Symphony, returned from Bar Harbor recently to begin rehearsals for the orchestral season, which opens in Amsterdam, N. Y., on Oct. 20. On Oct. 22 "L'Isle Joyeuse" by Debussy, in the orchestral arrangement of Molinari, will have its American premiere in Toledo, Ohio. The first New York performance of this arrangement, which was made at the request and with the approval of the composer in the last year of his life, will be given in Carnegie Hall on Oct. 31. Mischa Mischakoff, the new concertmaster, will make his debut as soloist in the Tchaikovsky Concerto in Aeolian Hall on Nov. 9.

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Noted Orchestra and Growing Civic Opera Are Big Features in Philadelphia's Music



ADVANCING THE CAUSE OF MUSIC IN PHILADELPHIA

1, Leopold Stokowski, Conductor of Philadelphia Orchestra; 2, Mrs. Edwin Watrous, President of Philadelphia Music Club; 3, Mrs. Henry M. Tracy, President of Philadelphia Civic Opera Company; 4, Adolfo Caruso, Local Manager of the San Carlo Opera Season; 5, Mrs. Samuel W. Cooper, President of the Matinée Musical Club; 6, Dr. Charles S. Hirsch, Treasurer of the Philharmonic Society and Manager of Its Orchestra

PHILADELPHIA, Oct. 11.—The familiar cry of lean times in "Presidential years" loses its force and proves its fallacy so far as Philadelphia is concerned, for long before the ballots are cast a fall season of extensive prospects and real significance will have been successfully launched, judging by advance subscriptions to the major enterprises. These have severally enlarged their scope also. The Philadelphia Orchestra has added one more pair of concerts to its regular series; the Metropolitan Opera Company has increased its local performances, and the Civic Opera Company will make ten instead of three productions, as last year.

The formal inauguration came with the first pair of Friday afternoon and Saturday evening concerts by the Philadelphia Orchestra. The twenty-fifth season includes twenty-six pairs; then there will be eight concerts by the full orchestra, with identical programs and Leopold Stokowski leading, on Monday evenings to take care of the overflow, and a double series of young people's concerts with explanatory talks by Mr. Stokowski and orchestral illustrations by the band and by individual instrumentalists. The orchestra will also play a series of concerts for the public school children, and three, in the form of a Wagnerian cycle, for the Philadelphia Forum members exclusively.

As last year, the orchestra will place stress on playing at home, but the New York series of ten concerts, the Baltimore and Washington of five each, the week in Toronto and some few other outside performances will make the busiest season in its quarter-century.

The soloists include Michael Press, Paul Kochanski, Carl Flesch and Thaddeus Rich, violinists; Olga Samaroff, Alfred Cortot, Guy Maier, Lee Pattison, Horace Alwyne, Nicholas Medtner, Lee Ornstein, pianists; Wanda Landowska, harpsichordist; Michel Penha, 'cellist. Igor Stravinsky will be a guest conductor during Mr. Stokowski's midwinter vacation, as will Thaddeus Rich.

The New York Symphony, under Walter Damrosch, will give its usual set of five concerts in the Academy, under the local management of Helen Pulaski Innes. Bruno Walter will be guest conductor at the final concert. The soloists are Paul Kochanski, violinist; Felix Salmond, 'cellist; Berta Morena, soprano; Tito Schipa, tenor; Samuel Dushkin, violinist, and Lionel Tertis, violaplanner. Of particular interest is the proposal, now being worked on, of signaling Mr. Damrosch's fortieth anniversary as a conductor by a production of the Ninth Symphony, with the Matinée Musical Club chorus under Mrs. Innes and the Glee Club of the University of Pennsylvania under H. Alex. Matthews.

The Philharmonic Society has grown enormously in its enterprise of giving Sunday evening concerts for its membership by a band drawn largely from the personnel of the Philadelphia Orchestra. This year the energetic treasurer-manager, Dr. Charles Hirsch, has made up a gala program. The conductors will be Mr. Stokowski for two concerts, Josef Pasternack for two and Richard Hageman and Fritz Reiner for one each. The solo list comprises Elsa Alsen, Wagnerian soprano; Michael Press, violinist; Pablo Casals, 'cellist; Igor Stravinsky,

pianist; Leonora Cortez, young Philadelphia pianist, and Miron Poliakin, violinist, who recently won the New York Stadium prize, the last two in compliance with the Philharmonic's policy of giving encouragement to young artists of ability.

The Fairmount Park Symphony, made up of members of the Philadelphia Orchestra with guest conductors at the nightly concerts, has just closed its third successful season under Louis Mattson's direction, but has not formulated plans for next summer. The fine orchestras at the Stanley and Fox Theaters, which give symphonic programs under the respective directions of Josef Pasternack and Erno Rappe, have started the season even more elaborately than last year. The Main Line Orchestra under Adolf Vogel and the Frankford Symphony under Hedda Van Den Beemt, will bring special symphonic programs to their suburban sections. The Symphony Club, with William F. Happich as director and conductor, has a full orchestra and two string orchestras and these will be heard in a variety of concerts.

The Metropolitan Grand Opera Company will be here on eighteen Tuesday evenings at the Academy of Music. No schedule is yet available, but in the past Mr. Gatti-Casazza has interlarded the standard Italian works with Wagner and some novelties, and hope is entertained that this year he will follow precedent.

The plans of the Philadelphia Civic Opera Company, of which Mrs. Henry M. Tracy is the untiring executive, have leaped forward into a genuine opera season. There will be ten performances in the Metropolitan Opera House, on Thursday evenings beginning Nov. 6 and running till March 26, with guest artists of distinction from the several opera companies, accompaniments by members of the Philadelphia Orchestra and a chorus of local singers. The subscription list is growing, and the organization receives a grant from the city which

makes it a real municipal cultural enterprise.

Alexander Smallens continues as conductor, and the artists include Elsa Alsen, Paul Althouse, Ulysses Lappas, Julia Claussen, Henri Scott, Helen Stanley, Judson House, Augusta Lenska, Fred Patton, Tom Burke, Anna Fitzu, Emily Stokes Hagar and Alfredo Gandolfi. In addition, opportunity will be given local artists of talent to prove their mettle in opera. Alexander Puglia is the stage director. The repertoire includes "Bohème," "Love of Three Kings," "Butterfly," "Carmen," "Aida," "Rigoletto," "Cavalleria Rusticana," "Pagliacci," "Barber of Seville," "Trovatore" and "Samson and Delilah."

Under the auspices of the Philadelphia Grand Opera Association, of which Emil Albrecht, president of the Bourse, is chairman and W. C. Hammer is secretary, the San Carlo Grand Opera Company, with Fortune Gallo's best artists and productions, will come here for the usual fortnight in November. Adolfo Caruso is the local manager. The artists will include Bianca Saroya, Josephine Lucchese, Stella de Mette, Anne Roselle, Beatrice D'Allesandro, Manuel Salazar, Mario Valli and Gladys Axman. Conductors will be Fulgenzio Guerreri and Alberto Baccolini. The Gallo forces will give special performances for the Philadelphia Forum.

The Philadelphia Operatic Society is planning a revival of "Fra Diavolo" and the Catholic Operatic Society, under the Rev. William S. Murphy, will offer one or two of the standard light operas.

The Monday Morning Musicales, under the joint direction of Arthur Judson, manager of the Philadelphia Orchestra, and Mrs. Harold Ellis Yarnall, will begin Nov. 17 and present the following: Wanda Landowska, harpsichord player; Fraser Gange, baritone; Claire Dux, soprano; Gitta Gradova, pianist; Dusolina Giannini, soprano; Ruth Breton, violinist; Olga Samaroff, pianist; Ruth

(Continued on page 51)

Chamber and Choral Music Swell New York's Roster

[Continued from page 13]

in 1910, will open its season on Oct. 28 at Princeton and will be heard at Yale and Harvard early in November, and in Allentown, Pa., Dobbs Ferry, N. Y., and Washington, D. C. It will give two concerts in the gymnasium of Columbia University on Nov. 15, and Jan. 7. The personnel of the ensemble will remain as it has for the past seven seasons—Mr. Barrère, flute; Pierre Mathieu, oboe; Santiago Richart, horn; Louis Letellier, bassoon, and Fred Van Amburgh, clarinet. Mr. Van Amburgh has played with Mr. Barrère for the past twelve seasons.

Beethoven Association

The Beethoven Association, Harold Bauer, founder and president, will give six subscription concerts and one extra concert all in Aeolian Hall. The subscription dates are Oct. 27, Nov. 24, Jan. 12, Feb. 9, March 9, and April 13. The extra concert will be given on Dec. 29. The list of artists to appear has not yet been completed owing to the absence of a number of them in Europe. The following however, are already definitely announced: Harold Bauer, George Barrère, Sophie Braslau, Georges Enesco, Percy Grainger, Jascha Heifetz, Myra Hess, Josef Hofmann, Paul Kochanski, Wanda Landowska, Albert Spalding, Helen Stanley and Reinald Werrenrath.

Biltmore Musicales

The Biltmore Friday Morning Musicales under the management of R. E. Johnston, will take place as usual upon eight Friday mornings at eleven o'clock. The dates will be Nov. 7 and 21; Dec. 5 and 19; Jan. 9 and 23, and Feb. 6 and 20. The artists will be Magdeleine Brard, Eddy Brown, Richard Crooks, Marguerite D'Alvarez, Tina Filippini, Jean Gerardy, Dusolina Giannini, Beniamino Gigli, Louis Graveure, Giuseppe De Luca, Carmella Ponselle, Alberto Salvi, John Charles Thomas, Armand Tokatyan, and others not yet definitely determined upon.

Brahms Club

The Brahms Club, Leo Braun, conductor, begins its fifth season with a considerably increased membership. Mr. Braun will include on his programs during the coming winter, a number of new French and German compositions, which he acquired on a trip to Europe this summer. The dates of the club's concerts have not yet been announced.

Chamber Music Art Society

The Chamber Music Art Society, Emil Mix, manager, will open its season with a concert in Stamford, Conn., on Jan. 16, and will be heard in Watertown and Meriden, Conn., and Rochester, Geneva and Schenectady, N. Y. Other engagements for the organization in the Middle West are pending.

Choral Society of Washington Heights

The Choral Society of Washington Heights, Siegmund Jaffa, conductor, meets every Tuesday night for rehearsal in the studios of the Metropolitan Opera House Building. During the season the chorus will give a number of private recitals in the studios and one public concert, the date of which has not yet been decided upon. The officers of the Society are Leo de Veze, president; Rose Cohan, vice-president; Ray Gross, treasurer.

Columbia University Organizations

The musical organizations at Columbia University, under the conductorship of Walter Henry Hall, have decided this season on a definite policy of concentrating their energies upon a spring festival to be given in three evenings in the gymnasium. The programs have not yet been definitely selected, but the first concert will include a program by the Glee Club and other student musical organizations. The second concert will be given in the University Chapel instead of the gymnasium and will be a historical recital of church music with the Sunday Afternoon Chapel Choir, organ and a small professional orchestra. The third concert of 250 voices, with full professional orchestra, will consist of an oratorio or standard choral works.

Mischa Elman Quartet

Mischa Elman has formed a quartet with himself as first violin and announces a subscription series of three chamber music concerts, at the Town Hall, on Nov. 19, Feb. 18 and April 15. No plans have been made, so far, for taking the group on tour. With Mr. Elman, are Edwin Bachman, second violin, Nicholas Moldavan, viola, and Horace Britt, 'cello.

Elshuco Trio

The Elshuco Trio will increase its usual series of New York concerts this season to eight, presenting the complete cycle of the chamber music of Johannes Brahms. The dates of the concerts, all of which are on Friday evenings, are Nov. 14, Nov. 28, Dec. 12, Jan. 9, Jan. 30, Feb. 13, March 6 and April 3. In several of the concerts, the Trio will play in collaboration with the Festival Quartet of South Mountain and also have the assistance of Gustav Langeus, clarinetist, in several programs. The personnel of the Trio includes William Kroll, violin; Willem Willeke, 'cello, and Aurelio Giorni, piano. The Festival Quartet is maintained by Mrs. Elizabeth Shurtleff Coolidge for the Berkshire Festival of Chamber Music given annually in Pittsfield, Mass. Its members include Hugo Kortschak and William Kroll, violins; Karl Kraeuter, viola, and Willem Willeke, 'cello.

Flonzaley Quartet

The Flonzaley Quartet, now in its twenty-first year, having been founded by E. J. de Coppet in 1903, will give its customary series of three concerts in Aeolian Hall. The dates of the concerts, all of which will be on Tuesday evenings, are Nov. 11, Jan. 20 and March 3. The organization is also booked with the People's Symphony Concerts at the Stuyvesant High School on Dec. 26 and Feb. 14. On Feb. 25 the quartet will play the Moor Concerto with the State Symphony in Carnegie Hall. Felicien d'Archambeau, viola player, has taken the place of Louis Bailly. The other members of the quartet are Adolph Betti, first violin; Alfred Pochon, second violin, and Iwan d'Archambeau, 'cello.

French-American String Quartet

The French-American String Quartet, under the management of the L. D. Bogue Concert Management, will make two appearances in the Town Hall after the middle of January, though the exact dates have not yet been definitely decided upon. The organization has not played outside of New York before the present season, but it is being booked for an extensive tour by Miss Bogue.

International Composers' Guild

The International Composers' Guild, now entering upon its fourth season, will give its concerts in Aeolian Hall instead of in a theater as heretofore. The concerts, all of which are given on Sunday nights, will be on Dec. 7, Feb. 8 and March 1. There will be a general rehearsal prior to each concert, to which the music critics are admitted. The programs will be composed entirely of new works which have never been performed before and which were gathered in Europe by Edgar Varèse, Alfredo Casella and Eugène Goossens and in this country and Canada by Charles Ruggles and Carlos Salzedo.

Kriens Symphony Club

The Kriens Symphony Club, which is a training school for players in the American orchestras, began its fourteenth season on Oct. 2. The orchestra consists of 125 young men and women who rehearse weekly in the Great Hall of City College, donated by the city as a rehearsal room. The orchestra will bring out, as usual, young soloists, both vocal and instrumental, and will perform manuscript works of American composers. It will appear at its own concert on May 20 and also in conjunction with the Board of Education, direction of Charles D. Isaacson, at DeWitt Clinton High School. In December a concert will be given at the Wanamaker Auditorium. There will also be a free concert at the City College early in the fall.

League of Composers

The League of Composers, which has done such signal service in the cause of modern and ultra-modern music in

America, will give three concerts in the Klaw Theater and two lecture-recitals in the Anderson Galleries. The concerts will be given on Sunday nights, Nov. 30, Feb. 18 and March 22. The first lecture-recital will be on Sunday afternoon, Nov. 16, and the second in January, the exact date not having been definitely decided upon.

Owing to the great success with which the *League of Composers' Review* has met both in New York and throughout the country, the directors of the League have decided to publish the *Review* three or four times during the season. Numbers will be issued in November, January and March, and probably in April. New works by American composers, including some of great interest by members of the board of directors, will be given during the season. Of unusual significance will be the "Sette Canzone" of Malipiero, which the composer is arranging especially for the League. The work was originally written for full orchestra, voice and stage action, but Malipiero is rearranging it for chamber orchestra and voices to be given in concert form. Several other important works are under consideration, including a repetition of Schönberg's "Pierrot Lunaire" in response to a great demand. The League is now established at its new quarters at 29 West Forty-seventh Street, New York.

Lenox String Quartet

The Lenox String Quartet will give two concerts in Aeolian Hall, one on Nov. 20 and the other in February. With Harold Bauer as soloist, it will give a benefit concert early in December in the Town Hall. It has been engaged for five concerts by the Educational Alliance, on Nov. 1, Dec. 7, Jan. 11, Feb. 15 and March 22. The New York City College has reengaged it, as has the People's Symphony and it is the official quartet for the Composers Guild, with which it will make several appearances. The new works to be given by the Quartet are the Schönberg Quartet, with voice; Quartet by Bela Bartok, Dohnanyi Quintet and Quartets by Delius, McEwan and Alvis Reiser. The personnel which remains unchanged, includes Sandor Harmati, Wolfe Wolfensohn, Nicholas Moldavan and Emmeran Stoerber. The Quartet makes another extended western tour during late February and early March and is booked besides for many appearances through the East.

Letz Quartet

The Letz Quartet opened its season at Syracuse, N. Y., on Oct. 8, and will continue to give concerts through the Northern Atlantic States for this month. At the end of November it will go on a mid-Western tour as far as St. Paul, Minn., and Winnipeg, lasting through the first weeks of December. The first of two Southern tours will occupy all

most the whole month of March. This will be an extended series of concerts and will carry the Quartet as far south as Texas. In April the Letz players will go South again for a series of music league celebrations in several states. No New York concert has so far been arranged for this season. The Quartet as a whole will no longer be a part of the State Symphony, as it was last year, because the outside activities of two of its members make this impossible. Horace Britt, 'cellist will teach at the Curtis Institute in Philadelphia and at the Springfield Conservatory in Springfield, Mass., besides continuing his work with the Quartet. Hans Letz will also be a member of the Springfield faculty.

Little Symphony

The Little Symphony, founded by George Barrère in 1914, opens its season at West Hartford, Conn., on Nov. 5, and later will give six concerts on Sunday nights, in the Henry Miller Theater, the dates being Nov. 9, Nov. 16, Nov. 23, Nov. 30, Dec. 7, and Dec. 14. The soloists will be Lewis Richards, harpsichordist; George Barrère, flautist, and Guy Maier and Lee Pattison, pianists. The programs include a number of pieces of unusual interest. Mr. Barrère says that the personnel of the Little Symphony will be practically the same as in last season and will consist of George Barrère, conductor; Reber Johnson, concertmaster, and Ernest La Prade, first violin; Louis Pabst, second violin; Giulio Harnisch, viola; Morris Tivin, bass; G. R. Possell, flute; Louis Mathieu, oboe; Mr. Van Amburgh, clarinet; Louis Letellier, bassoon; Santiago Richart, horn, and Karl Glassman, tympani.

London String Quartet

The London String Quartet will come to America for its fifth tour at the end of December and will remain until the end of April, when it is booked for a tour of Spain. Opening in Baltimore on Jan. 2, it will go all the way to the Pacific Coast. The Quartet will give its only New York concert as part of the Wolfsohn Musical Bureau's course at Carnegie Hall, on Feb. 7. Throughout the fall and until its departure for America, the Quartet will make a tour of the British Isles. The personnel remains unchanged; James Levey, first violin; Thomas W. Petre, second violin; Waldo Warner, viola, and C. Warwick Evans, cello.

Lyric Club

The Lyric Club of New York, is composed of a group of young women, under the leadership of Arthur Leonard, whose purpose is to present before a discriminating audience music of a very high, artistic standard. It is now entering its ninth season and plans two concerts in New York, this year, one on Jan. 21, and

[Continued on page 23]

City Music League Acts as Clearing House

THE City Music League has now been in existence for more than a year. It is the only music clearing house in existence. It is not an artists' management, a concert agency or a study club. It is an organization for closer cooperation among those engaged in the music profession, students, teachers, artists, managers and patrons. It is a bureau of information, an advisory board for the assistance and encouragement of worthy talent and an organization for the stabilizing of business detail in concert giving. The City Music League is an organization that offers unique opportunities, advantages and privileges to the serious and ambitious student as well as to artists, teachers, managers and patrons. It already has an enrolled membership of more than 8000.

The City Music League brings young artists and students into communication with reputable teachers, clubs and managers. It serves as a bureau of information for all. Notwithstanding the crowded condition of the concert field, managers often require the services of young artists. The league suggests and recommends such artists gratuitously, the only fee being the usual commission charged by the booking agency under

whose management the artist appears.

Rendering a valuable service to the music profession, the City Music League is discouraging the deadhead and gratuitous appearance evils. The privilege granted student members to purchase tickets for concerts and recitals at half price is discouraging the deadhead practice. The best music is brought to him and he is taught that music worth hearing is worth paying for. The league also discourages the gratuitous appearance of worthy artists by assisting them to secure paid engagements through legitimate booking agencies.

Annual competitions are held by the league, and the winners are given public debuts financed by the league, but presented under a reputable artists' management. Composers have taken advantage of the opportunity to distribute copies of their works among the league's membership. Student members may purchase, at the office of the league, two tickets for almost all the important concerts and recitals given in New York at half price and often less. A teacher's membership entitles the holder to the same privileges as the student for the purchasing of tickets and to all the other privileges of the league.

Artists who will appear in the autumn membership concerts will be Albert Spalding, Helen Stanley, Emilio de Gogorza and William Bachaus.

Manhattan's Halls Have Well-filled Concert Schedules

[Continued from page 22]

the other on April 28. Both concerts will be given at the Waldorf-Astoria. At the first concert, the club will be assisted by Vernon Archibald, baritone. The soloist for the second concert has not yet been engaged.

Mendelssohn Glee Club

The Mendelssohn Glee Club will give the customary three concerts at the Waldorf-Astoria, under the direction of Ralph L. Baldwin. The concerts will be given on Dec. 16, Feb. 17 and April 21. The programs promise a rich selection of numbers from the male chorus repertoire, including some first performances of new works.

New York Chamber Symphony

The New York Chamber Symphony, Max Jacobs, conductor, which is composed of thirty-two native musicians all of whom are members of leading symphonic organizations, announces that the group of players will give five concerts before and five after the regular orchestral season. The concerts, which will be given in the Earl Carroll Theater, began on Sunday night, Oct. 12. The organization will feature a number of compositions written especially for a small ensemble, many of which have never been given before.

New York String Quartet

The New York String Quartet, founded in 1919 by Mr. and Mrs. Ralph Pulitzer, has an extended tour booked for this season which includes ten reengagements. Beginning in Toronto on Nov. 20, it will proceed as far west as St. Louis, north to Montreal and will make three southern tours, taking it as far south as Palm Beach, Fla. The only New York concert scheduled for the quartet so far is for Dec. 9 at Aeolian Hall. Elly Ney, pianist, will make several appearances with these players in a series of Quintets, including the Schumann in E flat and the Brahms in F minor. The programs for the concerts emphasize modern and seldom heard works, and the quartet promises to introduce a number of American compositions this season. The members, who have been together since the founding of the organization, are Ottakar Cadek, first violin; Jaroslav Siskovsky, second violin; Ludvik Schwab, viola, and Bedrich Vaska, 'cello.

New York Trio

The New York Trio, Clarence Adler, piano; Louis Edlin, violin, and Cornelius Van Vliet, 'cello, will give only two New York concerts this season besides the usual series at Hunter College, on account of the large number of bookings out of town. According to its custom the Trio will introduce several novelties at these concerts.

Norfleet Trio

The Norfleet Trio will return to New York the end of November from a tour which has taken it throughout the South and Middle West. During the month of December the trio will fulfill engagements in and near New York, among which will be a series of three Chamber concerts for children, given in private houses, in New York, and a subscription series of three concerts, in private houses, in South Orange, N. J. The organization will feature a suite of three numbers, written especially for it by Charles Haubiel, and small numbers dedicated to it by Louis Viersel, Carl Venth, Frank Renard, Charles S. Skilton and Lamar Stringfield. During February and March the trio is booked for a lengthy tour in the Mississippi Valley and the Northwest. The members of the trio are: Catharine Norfleet, violinist; Helen Norfleet, pianist, and Leeper Norfleet, 'cellist.

Oratorio Society

The New York Oratorio Society, Albert Stoessel, conductor, begins its fifty-first season this fall, a feature of the year being the hundredth and hundred-and-first performances by the organization of Handel's "The Messiah." These will be given on Christmas Night and on Dec. 27, in Carnegie Hall. The soloists at the first of these will be Mabel Garrison, soprano; Nevada Van Der Veer, contralto; Allen McQuhae, tenor, and Arthur Middleton, baritone. At the second performance, the soloists will be the same except that Alma Kitchell will replace Mme. Van Der Veer. The

first concert of the season will be on Nov. 19, when Gustav Holst's "Hymn of Jesus" will have its first American performance. This will be bracketed with the Brahms Requiem. The soloists in the latter will be Ethyl Hayden, soprano, and Boris Saslavsky, baritone. At the fourth concert, on the evening of April 8, César Franck's "The Beatitudes" will be sung. The soloists will be Ruth Rodgers and Esther Dale, sopranos; Edna Indermauer, contralto; Edward Atchison, tenor; John Barclay, baritone, and Charles T. Tittman, bass.

Oratorio Society of the New York Christian Science Institute

The Oratorio Society of the New York City Christian Science Institute, Augusta E. Stetson, C. S. D., principal; John Warren Erb, conductor, will give a concert of sacred music at the Metropolitan Opera House on Tuesday evening, Dec. 16, the sixth of a series of annual concerts begun by the Society in 1918, all of which have been conducted by Mr. Erb. As in previous years, the admission will be by invitation.

Among the new works to be given for the first time by the Society this season, will be Mr. Erb's setting of "Thou Wilt Keep Him in Perfect Peace," for women's voices, with soprano and tenor solos, and "God Is Spirit," an anthem for men's voices, with tenor solo. Other new compositions include works by Edna Edgerton Gordon, Kitty Cheatham and Franklin Ford. Several compositions, with both words and music by Mrs. Stetson, will be repeated from previous programs. The chorus numbers 300 voices, and the soloists, who are professional artists, are taken from the membership of the Society. The accompaniments will be played by Mary Ray Pinney and Ella Backus Behr, pianists, assisted by Max Olanoff, violinist, and Irene Perceval, harpist.

People's Chorus

The meetings of the New York People's Chorus were resumed on Sept. 8 and will be continued during the year, under the direction of its founder and leader, L. Camilleri, in the auditorium of the High School of Commerce, every Monday and Thursday evening. The principal object of this movement is to popularize the making of music and increase its influence among the people of New York.

In addition to the ninth anniversary concert, this season, at the invitation of the Town Hall, the People's Chorus will give a series of monthly concerts to interest more men and women in Greater New York in ensemble singing. The chorus will also give a special concert at the Brooklyn Academy of Music, under the auspices of the Brooklyn Institute of Arts and Sciences.

Plans are being worked out for the opening of new branches of this movement in other parts of the city. This year the People's Chorus will follow its successful custom of having a prominent speaker and soloist at its concerts.

But the committee of this movement and its leader desire to emphasize the fact that the regular weekly meetings are a most important and the vital part of its program. The Monday evening meeting, which belongs to the advanced unit, is conducted like a concert. The Thursday evening meeting is devoted to instruction in sight reading and voice placing. At this meeting soloists, members or guests, are also given an opportunity.

Schola Cantorum

The Schola Cantorum is planning to give its regular series of two concerts at Carnegie Hall. At the first on Dec. 30 the chorus, under the baton of Kurt Schindler, will present, in concert form, Chabrier's opera "Briseis," and one act from Rimsky-Korsakoff's opera "Sadko." The chorus will be assisted by a distinguished cast of soloists, including Dusolina Giannini, soprano; Marguerite D'Alvarez, contralto; Mario Chamlee, tenor, and John Charles Thomas, baritone, and the full Philharmonic Orchestra. "Sadko" has never been given in this country, and "Briseis" had its first and only hearing here when it was presented by Mr. Schindler's chorus (then known as the MacDowell Chorus) on March 3, 1911. The second concert, on Feb. 24, will be devoted to an a cappella program, containing many novelties.

The chorus of the Schola Cantorum

will assist the Philharmonic Society, in two performances of Mahler's Second Symphony, on March 28 and April 5; and, with an augmented choir of 250 voices, will also sing Bach's "Passion According to St. Matthew" with the Philharmonic, under Mr. Mengelberg, on April 11 and 14. The organization also plans to give its usual series of lecture-musicales by noted musicians at various private houses throughout the winter, as it has done for several years past.

St. Cecilia Club

The St. Cecilia Club, with a membership of 125 women's voices, is planning, under its conductor, Victor Harris, to give four concerts during this season. In addition to its two regular subscription concerts at the Waldorf-Astoria, it will give one concert at Montefiore Hospital and one at Washington Irving High School.

The first of the subscription concerts will be given on Jan. 20 at the Waldorf-Astoria, and at this concert the soloists will be Knight MacGregor, baritone, and Theodore Cella, harpist. At this concert the club will give, as usual, a number of works especially composed for and dedicated to it by such composers as Bruno Huhn, Gustave Ferrari, James H. Rogers, Margaret R. Lang, Bertram Fox and William Wolstenholme. The club will give the first performance of Wolstenholme's setting of Dryden's "Ode to St. Cecilia's Day, 1687," for chorus, solo baritone, organ, harp and piano, at this concert. At the second concert to be given on March 31 at the Waldorf-Astoria, the club will be assisted by the New York Philharmonic Society.

Sinsheimer Quartet

The Sinsheimer Quartet, Bernard Sinsheimer and Henri Moskowitz, violins; Samuel Stilman, viola, and Lajos Shuk, 'cello, will give three concerts in the Wurlitzer Auditorium in November, January and March, besides being heard in White Plains, Scarsdale, Tuckahoe, Mount Vernon, New Rochelle, and Orange, N. J. The organization will feature two new works, still in manuscript, by Schirmer and McEwen.

Society of the Friends of Music

With the return of Artur Bodanzky from Europe final arrangements have been made for the ten concerts of the Society of the Friends of Music, to be held on Sunday afternoons in Town Hall. The program for the season contains two full operas, to be sung in concert form, an oratorio, and an unfamiliar symphonic work of Mahler for voice and orchestra.

The first concert on Oct. 26 will be devoted to Bach. Lynwood Farnam will open the program with a Prelude and Fugue for organ. The orchestra of the Metropolitan Opera Company under Artur Bodanzky will play the Brandenburg Concerto No. 3. Other numbers will be the "Peasant Cantata" and the "Actus Tragicus" with the chorus of the society, trained by Stephen Townsend, and Elizabeth Rethberg and Paul Bender as soloists.

Mahler's Symphony No. 4, with Marcella Roessler of the Metropolitan, as soloist, will be presented on Nov. 9, and Carl Friedberg, pianist, will appear at the concert of Nov. 23, playing Schumann's unfamiliar Concertstück Op. 96 and John Alden Carpenter's Concertino. The orchestra will be heard in the overture to Mendelssohn's "Die Schöne Melusine," and a Concerto Grosso of Handel.

At the fourth concert, on Dec. 13, Mr. Bodanzky will present a little known symphony of Schubert, in B, and a Suite of Scarlatti arranged by Tommasini. The chorus will sing the "Naenie" chorus of Brahms, and Olga Samaroff, pianist, will play Mozart's Concerto No. 14.

Mendelssohn's "Walpurgis Nacht" with chorus and a distinguished vocal quartet will be given on Jan. 11, and with it Brahms' Tragic Overture and "Ernte Gesänge." Henry Purcell's opera, "Dido and Aeneas," will be sung on Feb. 8 with well known soloists, including Florence Easton and George Meader. The program of March 8 will contain the Prelude, March and Dream Music from Smetana's opera, "Dalibor," some Chinese songs by Wagner and the overture and a duet from Berlioz's "Beatrice and Benedict." Bach's "St. John's Passion" comes on March 22 and a program from Beethoven, Schubert and Haydn on April 5, including Bodanzky's arrange-

ment of Schubert's "Lebenstürme." The series of concerts of the Society of the Friends of Music will end on April 12 with Glück's "Orfeo."

Tollefsen Trio

The Tollefsen Trio will give its annual concert late in January, in the Town Hall. The Trio will be heard in several concerts in and around New York, notably at Hunter College and for the People's Symphony Club at Washington Irving High School. The latter event is scheduled for March 14. The personnel remains the same, consisting of Carl and Augusta Tollefsen, violinist and pianist, with Paul Kéfer, who has been associated with them since 1908, as 'cellist. The programs this season will contain several American works and will feature trios by Arthur Foote, Charles Wakefield Cadman and Rubin Goldmark, all three of which were first given by the Trio at the American Music Festival this month in Buffalo, N. Y.

Trio Classique

Celia Schiller, piano, Maurice Kaufmann, violin, Willem Durieux, 'cello, will continue its work along the same lines as heretofore. It will give seven concerts at Hunter College and one at Aeolian Hall on Dec. 15, at which a new trio will be performed. The first Hunter College concert will be on Oct. 8.

University Glee Club

At his special request, Dr. Arthur D. Woodruff, who has been conductor of the University Glee Club for the thirty years of its existence, has been named conductor-emeritus and Marshall Bartholomew, who has been associate conductor for the past two years, has been made conductor. The club gives two concerts each year at the Metropolitan Opera House, to which the members receive tickets together with a certain number of invitations to other musical clubs or societies. The date of the first concert is Jan. 27; the second concert, the latter part of April. The officers are: Benjamin Johnson, Jr., Harvard, president; Roger H. Williams, Cornell and Yale, vice-president; John W. Crandall, Columbia, secretary; Wilbur S. Wilding, New York University, treasurer; William Jones, Harvard, librarian, and Laurance I. Neale, Harvard, historian. The music committee is: Charles M. H. Atherton, Penn. State, chairman; John Barnes Wells, Syracuse, and Paul Parks, Ohio, Wesleyan.

Wanamaker Auditorium

Concerts will be given daily except Sunday in the Wanamaker Auditorium at 2.30 in the afternoon, free of charge, under the direction of Dr. Alexander Russell. From time to time special events will be announced to which admission will be by complimentary ticket obtainable at the Auditorium office. In addition to a number of unusual features, the great Wanamaker organ will be featured, presenting a number of prominent organists from time to time. Among the most notable of these will be Marcel Dupré, French organist, and Charles M. Courboin, Belgian organist. Single recitals will be given by Harold Gleason of the Eastman School of Music in Rochester, N. Y.; Eric DeLamarter, assistant conductor of the Chicago Symphony; Palmer Christian, organ department, University of Michigan; Ernest MacMillan, from Toronto; Adolph Weidemann, municipal organist of Prague, Czechoslovakia; Charles Heinroth, organist of the Carnegie Institute, Pittsburgh, Pa., and others of equal prominence to be announced later.

Musical Clubs

The Beethoven Society, Howard Barlow, conductor, will give two public concerts with chorus at the Hotel Plaza, the first on Jan. 24. Barlow plans to give a number of American novelties this season. The Liederkrantz begins its second year under the leadership of Richard Fuchs, who is also known as a pianist and organist, with a concert on Dec. 6. A series of choral and orchestral events will be given during the year. Richard T. Percy will conduct the Mozart Society for the fifth year and has announced two concerts so far, one on Nov. 1 and the other on Dec. 9. The Rubinstein Club, under William Rogers Chapman, will again make the Waldorf-Astoria its headquarters and will offer a series of interesting events, beginning with a concert on Nov. 15.



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Oregonians Prepare for Great Biennial in Portland



Photo by A.M. Prentiss

PORTLAND, ORE., Oct. 11.—The feature of the year of music into which Portland now enters will be the Biennial Meeting of the National Federation of Music Clubs in June next. Elaborate plans are being made for this great convention, and local committees will co-operate with the Biennial Program Committee of the Federation: Mrs. Cecil Frankel, chairman; Mrs. W. E. Thomas, Mrs. Edgar Stillman Kelley, Nan B. Stephens and Mrs. E. J. Ottaway.

An important event in connection with the pilgrimage of club delegates to the Northwest will be the production of an American opera. For this, Frank Patterson's one act work, "The Echo," which was awarded the Opera in Our Language Foundation prize in 1922.

Also of great interest on the program of the convention will be the final trials in the biennial contests for young artists in voice, violin and piano, the winners of district contests being eligible to enter the last stage of the national competition.

A committee of the Oregon Federation of Music Clubs, composed of Lillian Jeffreys Petri, Mrs. Warren E. Thomas and Mrs. Frank M. Taylor, is already working on plans to stimulate local interest in the big meeting.

A deepening general interest in musical events is indicated by the growth of the concert attendance and the progressive spirit of the clubs and choral societies. Concerts by internationally known artists, programs by local musicians and the annual visit of the San Carlo Opera Company will provide many attractions during the season.

Among those who will be presented under the management of Steers and Coman are: Maria Jeritza, Frieda Hempel and Rosa Ponselle, sopranos; Sophie Braslau, contralto; Louis Graveure and Royal Dadmun, baritones; Georges Enesco and Erna Rubinstein, violinists; Sergei Rachmaninoff, Percy Grainger, Alfred Cortot, and Mieczyslaw Münz, pianists; the De Reszké Singers and the Flonzaley Quartet.

The Elwyn Concert Bureau, H. M. McFadden, manager, will bring Mario Chamlee, tenor; Mabel Garrison, Maria Ivogün and Eva Gauthier, sopranos; Isa Kremer, balladist; Reinald Werrenrath, baritone; Albert Spalding, Jascha Heifetz and Cecilia Hansen, violinists; Ernst von Dohnanyi, pianist; Roland Hayes, tenor, and the San Carlo Opera Company.



Photo by A.M. Prentiss

WHAT FEDERATION DELEGATES WILL SEE IN BEAUTIFUL PORTLAND

A View from the Far-Famed Columbia River Highway, and Laurelhurst Park, an Ideal Setting for Summer Band Concerts and the Rose Festival Pageants. Carl Denton, Conductor of the Portland Symphony and Chorus, Is Seen Above. Inset, Lois Steers, Concert Manager

The Portland Musical Bureau, Lee H. C. Orbach, manager, is a concert management new in the field. The artists promised are Irene Pavloska and Margery Maxwell, sopranos; Louis Kreidler, and Raymond Koch, baritones; Edna Swanson Ver Haar, contralto; Vera Poppe, cellist; Emil Telmányi, violinist, and Jan Chiapusso, pianist.

A fundamental factor in Portland's musical activities is the Symphony Orchestra, with the Symphony Chorus, an adjunct acquired within the past year. Carl Denton is the conductor and Mrs. Donald Spencer, the business manager. The Portland Symphony Society lends substantial aid. An eminently successful season is already assured by the advance sale of subscription seats for the six orchestral concerts with soloists and the three choral concerts. The large seating capacity of the auditorium permits a moderate price for tickets.

The artists who will appear with the orchestra are Percy Grainger, Alfred Cortot and Mieczyslaw Münz, pianists; Royal Dadmun, baritone; Sophie Braslau, contralto, and Georges Enesco, violinist.

The Choral Society will sing Sullivan's "Golden Legend," Rossini's "Stabat

Mater" and Coleridge Taylor's "Tale of Old Japan."

The Apollo Club, led by W. H. Boyer, will give its three customary concerts. The assisting soloists will be Allen McQuhae, tenor; Mabel Riegelman and Ina Bourskaya, sopranos.

The Orpheus Male Chorus, which sings a cappella, under William Mansell Wilder, will be heard in two public concerts. It will continue its admirable social service work, giving programs in the hospitals.

The Chamber Music Society, a new organization, will sponsor the appearance of the Persinger Quartet, the London String Quartet and two recitals by the Portland Chamber Music Trio.

Many Club Events

The assisting artists of the Civic Music Club, Frederic Shipman, manager, will be Riccardo Martin, tenor; Germaine Schnitzer, pianist, and the Portia Mansfield Dancers. Professional and student members will give numerous recitals before the club.

The MacDowell Club, in addition to the bi-monthly programs, has study departments in opera, musical apprecia-

tion, piano and string ensemble and choral work. Mrs. Edward MacDowell will be a guest of the Club in November.

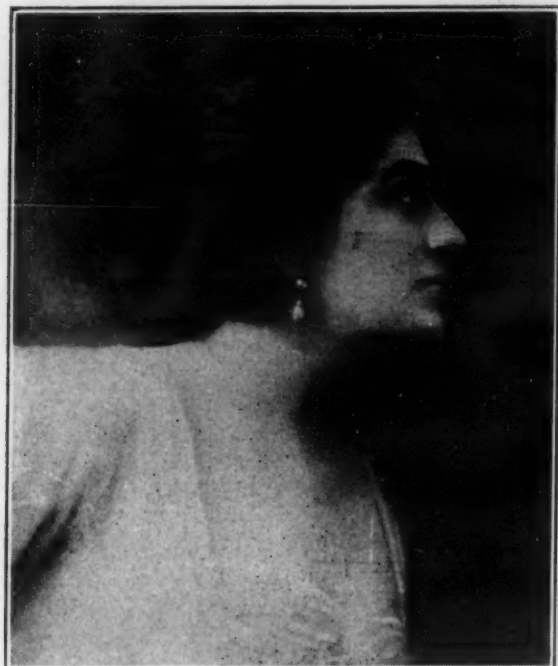
The New England Conservatory Club and the Cadman Club meet at the homes of the members. The former will present dramatic and musical programs. The latter will study vocal and instrumental compositions, devoting an evening each to Charles Wakefield Cadman and to Oregon composers.

The Treble Clef Club will sing, as usual, under the leadership of Rose Coursen Reed.

The orchestras of Lincoln and Franklin High Schools are led by Carl Denton, those of Washington and Jefferson, by Harold Bayley, and that of Grant by Robert Millard. The vocal supervisor in Franklin High School is Robert Walsh; in Washington and Lincoln, J. McMillan Muir; in Jefferson, George Wilber Reed and in the Girls' Polytechnic, Manetta Magers. Programs will be given by the Glee Club of St. Helen's Hall, directed by Mabel Hall Smith, the Treble Triad and Double String Quartet of St. Mary's Academy and the Carrie Jacobs Bond Club, Carrie R. Beaumont, instructor.

JOCELYN FOULKES.

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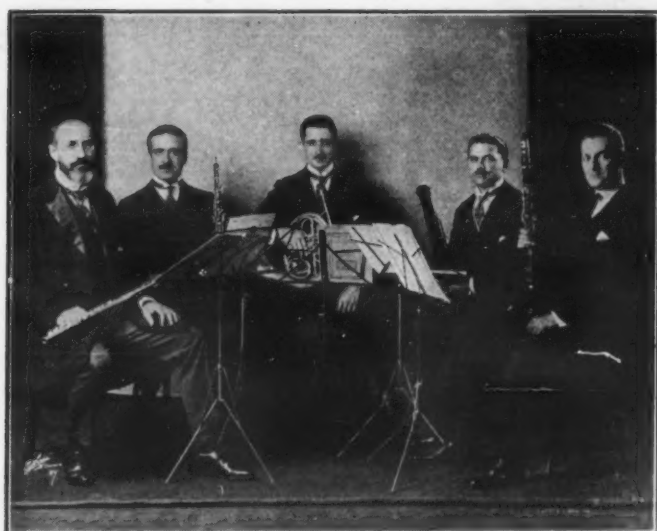
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Mr. LaForge has toured with Mmes. Sembrich (ten years), Schumann Heink, Matzenauer, Alda, M. Clement and others.

His compositions include "Song of the Open," "To a Messenger," "Retreat," "Before the Crucifix," "Spooks," "To a Violet," "Supplication" and "Romance" and "Valse de Concert" (for piano).

He is not only the greatest accompanist in the world, but the only one possessing a box office value.—Max Smith, *N. Y. American*.



Ernesto Berúmen

ERNESTO BERÚMEN, Concert Pianist and Pedagogue. Piano, Specializing in Interpretation and Technique. As a concert artist he holds a distinct position, which is evidenced by the press.

His playing was characterized by that deftness of touch and light exquisiteness of tone which has always been its virtue.—*New York Evening Sun*.

In tonal qualities Mr. Berúmen excels. Nothing could be more exquisite than his interpretation of the Haydn "Minuetto giocoso."—*Syracuse Post Standard*.

A young pianist gifted with astounding technical facility and admirable musical traits.—Maurice Rosenfeld, *Chicago Daily News*.



Arthur Kraft

ARTHUR KRAFT, concert tenor and soloist of St. Bartholomew's Church, N. Y., Voice Culture and Oratorio. Mr. Kraft has appeared with tremendous success in recital and oratorio throughout the country and is available through this coming season. Mr. Kraft is already booked to appear in New York City, Buffalo, New Rochelle, N. Y., Chicago, Evanston and Oak Park, Ill., Salisbury and Winston-Salem, N. C., Kalamazoo, Mich., Beloit, Wis. and many other places.

The Buffalo Express says: "His voice strongly resembles that of John McCormack, not alone in tone quality, but in distinct diction and the fine mastery of a pianissimo."

Noon-day Musicales will be given the last Friday of each month, beginning October 31st, at 12 o'clock noon at Aeolian Hall in connection with the Duo-Art Piano, to which the public is invited.

For information regarding these artists address

ALEXANDER BOWMAN, Secretary

14 West 68th St., New York City
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BUFFALO INSPIRED BY PERFORMANCES OF NATIVE WORKS GIVEN AT FESTIVAL

Resident Musicians Share Honors With Distinguished Visitors Singing and Playing Compositions by American Composers—Ninth Annual Series of Concerts Received With Approbation by Large Audiences—Choirs and Soloists Alike Successful in Presentation of Programs Revealing Abundance of Talent—One Day Devoted to Sight-Seeing and Social Entertainments—A. A. Van der Mark and Board of Directors Plan Elaborate Schedule for Next Year

BUFFALO, Oct. 13.—Features of the ninth annual American National Music Festival, at which only American compositions are played and sung by native-born artists and students, were the brilliant performances of Buffalo musicians and guest artists. The festival ended on Oct. 10.

Elmwood Music Hall, seating 3500, was repeatedly crowded. Buffalo's big group organizations, the Guido Chorus of men's voices, and a new coterie, the MacDowell Choral Society and the MacDowell Ensemble, especially organized from the finest available material in western New York by A. A. Van der Mark, founder of the American National Music Festival, and the American Artists' Club, distinguished themselves in exacting programs.

The closing session saw both the MacDowell Choral Club, under Seth Clark, conductor, also of the Guido Chorus, and the Ensemble, DeWitt C. Garretson, conducting, dividing honors.

The program on Oct. 9 was equally attractive, the Buffalo musicians being Pearl Schaaf, sister of Myrtle Schaaf, who joined the Metropolitan three seasons ago; Anita Ruppel, soprano; Bradley T. Yaw, Myrtle Thompson Weller, pianist, and Raymond Baum, violinist. Miss Schaaf, in "Pale Moon" by Logan, "Expectancy" by La Forge, and "Today" by Huerter, drew volumes of applause, but no less than greeted her interpretation of "Irish Lament" by a young Buffalo composer, Richard Ullman, who played the accompaniment and

was given a flattering reception. Miss Ruppel also won applause with a group of songs, including "Life" by Curren, and "Then and Now" by Farley. Mr. Yaw, whose fine baritone voice is frequently heard in notable musical events in Buffalo, was enthusiastically received in a group of three songs. He sang with his customary good style. Miss Weller disclosed splendid technic and excellent general schooling in her piano numbers, MacDowell's Polonaise, "Witches' Dance" and "Wild Chase." Beautiful tone and expert phrasing were found in the violin numbers by Mr. Baum, for whom Gerald Stokes played very good accompaniments. Kathryn Schaaf, Grace Sandel and Ethel Mullen accompanied the singers.

Guest Artists' Success

Guest artists that night were Edwin Hughes, New York pianist, whose numbers included Goldmark's brilliant "Twilight Fantasie," a number of American folk-dances and two Henry Cowell compositions. In all of these his success was emphatic. Winifred Dewitt is a young contralto with an attractive voice and good musical training. She was accorded a cordial reception in "Years of Spring," Rasbach's "Trees," and Strickland's "My Love Is a Fisherman." The MacDowell Singers scored with MacDowell's "The Brook" and "From the Sea." The Solo Ensemble, a special group of voices from the MacDowell Club, gave beautiful examples of singing in Rogers' "Two Clocks" and Ambrose's "Gypsy Serenade." Grace Sandel and Mr. Garretson were the accompanists.

The afternoon session on Oct. 6 introduced three Buffalo sopranos, Irene

Wolf, who made her professional debut; Lucy MacDonald and Mrs. Sidney Wertimer. There was also a Buffalo violinist, Joy Babcock, and two local pianists, Bernice Estelle Riggs and Helen Henschel Morris.

Miss Wolf sang with clear enunciation and a strong clear tone. Songs by La Forge, Salter and Del Riego were her numbers. Mrs. Wertimer was given an ovation, her appearance marking her return to recital work after a long absence. She sang with her accustomed poise. Miss Riggs disclosed a thorough schooling. Miss Morris played brilliantly. One of the delights of this concert was the work of Wanda Menning Snyder, Buffalo harpist, who has gained much favorable comment in and about the city of late. Her tone is beautiful.

Guest artists that night included Jeanette Vreeland, soprano, who repeated the fine impression she made at her initial Buffalo appearance a year ago, and Edgar A. Schofield, baritone of New York. Miss Vreeland sang two groups and moved her audience to a high pitch of enthusiasm. Mr. Schofield, a favorite in Buffalo, sang very well. His interpretations of Negro spirituals were particularly fine. The Guido Chorus was never heard to better advantage. Tone color, phrasing, unity and flawless ensemble were noticed.

Wednesday brought forward no concert, the day being devoted to sight-seeing and social entertainments.

Mr. Van der Mark, director, is much pleased with the success of the festival. He and associate members of the board of directors are already working out elaborate plans for the tenth anniversary sessions next fall.

FRANK W. BALCH.

Frieda Hempel Will Tour in Concert Next Season Under Engles' Management

THE management of Frieda Hempel announces that her 1925-26 bookings will be made by George Engles. Concerts for this season, which will not end until June 1, 1925, will be handled from Miss Hempel's office as heretofore.

Miss Hempel is staying abroad this fall to make a tour of the British Isles, giving thirty concerts, and to return to the Royal Albert Hall, the scene of her London successes last year, for several recitals. The announcement caused unusual interest in England, as the soprano is to give her Jenny Lind concerts in the country which the "Swedish Nightingale" finally adopted as her own and where she was greatly beloved.

On this visit it was Miss Hempel's wish to appear as "herself." The success of her two Jenny Lind concerts in the Albert Hall last fall, however, stirred happy memories of Jenny Lind into life again, and so insistent was the demand for this unique performance, that Miss Hempel consented to repeat her historical program.

Miss Hempel's British tour was scheduled to open in Hull on Oct. 13. Glasgow, Liverpool, Bradford and Birmingham are among cities listed for early dates. Concerts in Belfast and Dublin are announced for Nov. 6 and 8, appearances in Leicester, Nottingham, Sheffield, Newcastle, Cardiff and Manchester following later in the month. On Dec. 6 Miss Hempel will make her debut in Edinburgh. Recitals in Dundee, Bristol and Eastbourne will bring the tour to a close the middle of December.

Miss Hempel's first London recital will be given in the Royal Albert Hall on Oct. 26. Other London recitals will be heard on Nov. 2 and 30 and Dec. 13.

Christmas will find Miss Hempel at St. Moritz for the winter sports. Early in the New Year she will sail for America to begin her concerts the middle of January. Evansville, Ind., and Birmingham, Ala., will make her Jenny Lind concert gala events. Another Jenny Lind concert will celebrate Lincoln's birthday on Feb. 12 in the Eastman Theater, Rochester, N. Y. Washington's birthday, Feb. 22, will witness Miss Hempel's annual recital in Symphony Hall, Boston. Miss Hempel will again sing in Toronto and in many New England centers.

The season includes her long-promised tour of the Pacific Coast, beginning in El Paso on Easter Monday, April 11, and closing in the Northwest the third week in May. Four Wisconsin engagements will be fulfilled on the way home.



Frieda Hempel, Soprano, as She Appears in Her Jenny Lind Recitals

The prima donna will give her first New York recital in Carnegie Hall on Feb. 10. Several benefit concerts and private recitals are also included in her list. Miss Hempel will also appear as soloist with the New York Symphony.

English Opera Company Names Singers for Wagner "Ring" Cycle

The English Grand Opera Company has chosen the following cast of singers for the presentation of the Wagner "Ring" cycle in Carnegie Hall beginning on Nov. 10: *Brünnhilde*, Mariska Aldrich, Grace Bradley, Lillian Eubank and Annice Marshall; *Sieglinde*, Athens Buckley, Edyth De Lys and Thelma Votipka; *Fricka*, Mabel Rich and Joy Sweet; *Freyja*, Adele Rankin, Geraldine Marwick, Elsa Moritz and Gabrielle Claus; *Erda*, Devora Nadworney, Helene Cadmus and Shella Fryer; *Rhinemaidens*, Thelma Votipka, Mabel Rich and Shella Fryer; *Valkyries*, Gabrielle Claus, Marguerite Lamar, Leis Lichterfeld, Hilma Millrodt, Elsa Moritz, Gertrude Schumann, Lillian Shurr and Ruth Ely; *Wotan*, Fred Patton, William Tucker and Dudley Marwick; *Two Giants*, John Kuebler and Charles Vidor; *Siegfried*, Samuel Ljungkvist and Judson House; *Sigmund*, Louis Dornay and Samuel Ljungkvist; *Mime*, Louis Dornay and George Gordon; *Alberich*, Fred Patton and Ernst Otto; *Hunding*, Augusto Ottone and Dudley Marwick; *Donner*, Guy Workman and Philip Steele.

BIRMINGHAM CIVIC MUSIC PLANS UPSET

President of Commission Asks for Inquiry to Fix Responsibility

BIRMINGHAM, ALA., Oct. 11.—Plans for municipal music have been upset by trouble in the local Balkans, as represented by the City Hall. The immediate outcome is that President McLendon of the City Commission will ask that an investigation be conducted that "responsibility for the friction now existing may be fixed and steps taken to remedy it."

It was reported that the Commission had cut the Park Board's music appropriation in half, and so made it virtually impossible for the latter body to give any money to the projected Choral Art Club-Little Theater production of Rutland Boughton's "Bethlehem." The sum of \$1500 had been agreed upon, and Mrs. Charles J. Sharp, a member of the Park Board, had placed an order for the importation of the music from London.

The Park Board recently dismissed O. Gordon Erickson as municipal music director. Protest from him and President McLendon brought out the fact that the action was legal, and Mr. Erickson was then appointed by the City Commission manager of the Auditorium and given authority to proceed with his plans for the opening of the Auditorium on Oct. 19.

The amount allowed the Park Board by the City Commission this year is \$102,000; but indications point to the sum being cut for next year to \$50,000, the minimum that can be allowed. President McLendon has felt the Commission should try to sift out the trouble before fixing its appropriation. A. C.

CHICAGO MUSICAL COLLEGE EXPERIMENTS WITH RADIO

Broadcasting of Programs and Singing Lessons Brings Inquiries from Many States

CHICAGO, Oct. 11.—The Chicago Musical College's experiment in broadcasting programs by students has already resulted in communications from all parts of the country, according to Felix Borowski, president of the college.

"The first program was sent through the air on Oct. 5, and the response from listeners in many States was exceedingly interesting to us," said Mr. Borowski. "Of course, we anticipated the pleasure and the benefit to be derived from enabling relatives and friends to keep in touch with students enrolled in the college. But strangers, too, have written in, expressing astonishment at the grade of music which is made by our students."

Radio will open a remarkable educational field, according to Mr. Borowski. Burton Thatcher, member of the voice department, has already broadcast singing lessons. The president of the college considers it likely that short talks on the importance of musicianship in education, and the encouragement of students who are unable to come to centers of training, might wield a notable influence on the development of young American aspirants to musical honors. "Nothing can take the place of private training," he said. "But there are a large number of persons who have never had any training at all, and it is conceivable that the radio might to an extent meet this need. The Chicago Tribune, in sending out our programs, is probably doing more for education than it may suspect."

Ralph Leopold Resumes Teaching and Concert Activities

Ralph Leopold has opened his New York studio at 28 West Seventeenth Street, after spending the summer in the country. He is entering upon his sixth season as a member of the faculty at the David Mannes Music School and has resumed his private teaching. The concert engagements for Mr. Leopold in the early season include an appearance in Washington, D. C., under the auspices of the Society of Fine Arts. By special request, he will give a program devoted entirely to the Romantics.

Pounds an Anvil by Day and Plays a Harp at Night

WATERLOO, Iowa, Oct. 11.—A diversity of occupation is not uncommon today, but when it comes to real contrast Antonio Garramoni of this city seems to have found it. He is employed as a blacksmith at the railroad machine shops during the day, but in the evening he plays a harp. He has played the harp in orchestras that toured the country and has spent about thirty-three years in musical work. Seven years ago he retired from active music work to settle in this city, where he took employment as a blacksmith in the railroad machine shops. When he retired he was with the orchestra that played for the "Birth of a Nation," then touring the country.

Mr. Garramoni learned to play the harp and other musical instruments while a boy in Italy, and also learned as a trade the blacksmith work. His favorite instrument was always the harp. His services in both fields are in demand in Waterloo. B. C.

Music Gains Ground in the Universities

[Continued from page 9]

sic toward the B. A. degree rather than a Mus. Bac. degree. The reasons are well founded: the advantages of a musical education are not yet so generally recognized among educators and professional men as to gain a wide acceptance of the purely musical degrees, whereas the B. A. is universally recognized. On the other hand, the B. A. degree should no more conclude the musician's education than it does the education of any other class of professional men. It should lead to a subsequent degree of Mus. Bac. or Mus. Doc. if the student wishes to pursue that particular line of work in college.

The attitude of college presidents, boards and faculties toward the study of music as a part of the regular curriculum is probably as reliable an indication as any of the place music holds in our public life story: its influence, its benefits and the quality of its practitioners.

Being assured that the schools and colleges were in a position to furnish an accurate estimate of conditions, MUSICAL AMERICA submitted a list of four questions to heads of music departments in all parts of the country—questions calling for answers that would indicate the position of music in our system of education, its influence on the lives of college youth—that vast number on whom the future of the country rests—and, of equal importance, the quality and standing, intellectually and culturally, of those who study music, either professionally or as an accomplishment.

The four questions submitted were as follows:

1.—What influence, if any, does the study of music exert as a part of the general education of the students in the institution with which you are connected?

2.—Is it your experience that the heads of educational institutions favor and support music as a part of the regular curriculum, or not?

3.—How do students who study music compare (a) intellectually, (b) culturally and (c) in academic standing, with those students who do not study music, or some other branch of art?

4.—What works, among those by American composers, do you find particularly valuable for teaching and educational purposes?

It was reasonable to suppose that there would be considerable divergence of opinion and viewpoint in the many answers to these questions, but it was hoped that there would be sufficient agreement to admit of a reasonable conclusion. As a matter of fact there is an unexpected similarity of thought displayed in the many letters that have been received, showing that musical education in this country has reached a point where its influence can be partially estimated, at least, and its future gauged with some degree of assurance.

Influence of Music

The answers to the first question show that the influence of music on the student body makes itself felt, primarily, through such student organizations as the glee club, choir and orchestra and to a less extent, probably, through faculty and student recitals, and lectures on appreciation. There is, too, the very potent influence of the recitals and concerts by visiting artists and organizations. These latter constantly gain new recruits as the love of good music spreads among the student body.

The answers to the second question are surprisingly favorable, though in some instances it is claimed that educators as a whole do not consider the study of music as being of any particular benefit. With the broadening—and deepening—of education in America, however, the tendency to regard the arts as being at least a desirable adjunct is spreading.

Cultural education is still in its infancy in our land. At Harvard and Yale, among a few of the higher institutions of learning, an effort is made to interest the student body in something other than those few specialized lines of study that are to be their future means of subsistence, but there still remains much to be done along these lines. A great number of our outstanding educators are of the opinion that the intellect is the boundary of the mind, and they frown

upon any study that hints at the exercise of the emotions or the imagination. Literature is the sole exception to the rule that is admitted without question.

Harmony, counterpoint, fugue and orchestration are the intellectual activities of the musician, and are so regarded, even by those who are otherwise unsympathetic; but as these studies are, to a certain extent, a preparation for the creation and performance of music they suffer as a consequence very much the same fate as applied branches.

The educators are by no means solely to blame for this condition. In the past there have been altogether too many musicians of limited interests and limited education. The type is not unknown today. But fortunately it is rapidly passing. As a class our young musicians are as well educated as the men and women in other professions. And, in justice to the musician, it is only fair to note that there are to be met with men in other professional callings, including lawyers, doctors and ministers, who, despite their college training, are anything but well educated—unless a certain knowledge of their specialty can be said to meet all the requirements of an education, in which event the musician who knows little outside his music is also entitled to be classed among the educated men and women. Certainly nothing could be more promising for the future of music than its inclusion in the curriculum of the school and the college.

Academic Standing

There has been considerable discussion of late concerning the academic standing of students of music in the colleges. A few who were found at examination time to fall below the required pass standard—a condition by no means confined to any one class of student—have been chosen as a text for newspaper publicity, probably by some loyal and enterprising sporting editor, with implications that, taken by and large, the academic standing of the music student is below that of his class mates, including the athlete. Unfortunately the condition of the musician who is also an athlete was not touched upon.

However, the quick denial of the report by certain prominent educators put the quietus upon the toothsome morsel of news, and the replies received to our third question are practically unanimous in stating that the academic standing of the music student is fully up to that of the student in other branches. Apparently, judging by the answers, there is little difference culturally between the musical and non-musical student, also, though it would seem that this conclusion is based upon the average of students of the better type, intellectually and culturally.

The fourth question of the symposium was inspired by curiosity rather than by any direct bearing it had on the educational conditions. It is well to know, if it be so, that with the advance of musical training the efforts of our own creative artists are not being neglected. A few of our composers, big and little, have long since passed into the realms of popularity, MacDowell and Nevin for example; but many of those of the present day, whose idiom is not so familiar, might not enlist the support of most of the teachers, who would be apt to accept the proved works and names, rather than search for something significant among the less known. However, there are evidently a number of educators who are not slow to use the best that is being achieved by the younger composers, and this is an attitude worthy of encouragement.

Obviously the most active musical missionaries in the country at present are the women. There is, of course, a formidable minority of men engaged in the profession, and a still larger number, perhaps, among the students. But it is doubtful if there is any college or school in America whose student body is composed entirely of males that can boast of a department of music. A glee club, a chapel choir or a jazz orchestra is about the limit of their activities.

There is still a belief, held by most of our virile youth, that football and music will not mix. On the other hand, our men, both young and old, have a decidedly more sympathetic attitude toward the arts than was the case in the recent past. They are slowly learning the truth of the old saw about man not being able to live by bread alone. They are learn-

ing, also, that beauty, imagination and idealism, parts of the "good, true and beautiful" of the Platonic system—are not to be despised, and that these qualities are to be found in any genuine art.

The result of this symposium should encourage the musician. He may renew his faith in the knowledge that our schools and colleges are not spending all their efforts in training our youth in the demands of materialism and in the pursuit of the dollar. Replies to the questionnaire made by heads of music departments are here appended.

David Stanley Smith
Yale University

THE study of music plays quite an important part in the curriculum of Yale College. The courses of the School of Music are open to undergraduates in Yale College during the four years of their course, and, if the gifts of the student warrant it, this study may be substituted for some other subject which is presumably more remote from his interests. This is an excellent arrangement from the point of view of the college man, for he can obtain a general education and at the same time embrace opportunities to study music both in its theoretical and practical aspects. The curriculum of the School of Music is entirely given over to the subject of music, and students in this school follow the subject into the various branches of composition. I can hardly say that the study of music exerts a particularly strong influence upon the rank and file of the Yale undergraduates, but, with quite a large enrollment in the lecture courses on the History of Music (which is carried out in an extensive manner at Yale), there is certainly a strong undercurrent of appreciation of the fine things in music.

In answer to your second question, I would say that the administrative officers of the university show a very friendly and sympathetic interest in the problems of the School of Music and that they believe thoroughly in music as a proper subject of study for university men.

It is not easy to answer your third question, for one cannot readily put his finger upon differences of intellectual attainments on the part of people in different branches of study. The most that I can say is that the students who study music are fully as well equipped in a general way as those who do not.

It is to be regretted that we cannot make more use of music by American composers in teaching. The reason we cannot is simple, namely that the Americans have too recently taken up the art of composition to be able to contribute to great classic literature, which should be the prime object of study for music students. Furthermore, American compositions at their best are usually in the larger forms and only too seldom of a sort which is useful to the teacher. In time this lack is bound to be made up, for there is plenty of natural genius in this country.

H. L. Butler
Syracuse University
Syracuse, N. Y.

FOR a number of years, Syracuse University has had a large chorus of mixed voices, a women's glee club of nearly 100 voices, a men's glee club of about sixty voices, and a band. Practically the full membership of these organizations consists of the general students of the University. Not more than ten per cent of the general student body are members of these organizations. Therefore, the direct influence of these organizations is necessarily small. But, because these organizations appear frequently in public and because the membership is scattered throughout all the schools in the University, the indirect influence is very large.

Unfortunately, for a number of years, the College of Liberal Arts refused credit for music study to those students. In October, 1924, after a number of conferences with a large faculty committee from the college, twenty-four hours cred-

it for music study or an advanced grade was recommended. The faculty of the college approved of this recommendation with only one dissenting vote. The result was the immediate enrollment of nearly fifty Liberal Arts students for advanced work in music. This number will probably be doubled during the next year. Students in the College of Home Economics, Teachers' College and the College of Business Administration are also permitted to study music for credit as an elective.

While the influence of the study of music may not be large at present, it will certainly grow as the students, through experience, find that the study of music has both intellectual and cultural value.

It is my experience that University executives, trained in schools where music was looked down upon, in turn regard the study of music as of little value. Fortunately, this type of executive is growing more scarce. The newer men have been trained in Universities where music has its allotted part in the scheme of general education. The result is a willingness on their part to favor and support music as a part of the regular curriculum. Syracuse University is fortunate in having a chancellor who regards the study of music as distinctly worth while, whether it be done by special students in the music department or by general students in other schools of the University.

After twenty-five years of experience in three large Universities, I have never been able to see any difference intellectually, culturally and in academic standing, between the students who study music and those who do not. All recognized Universities have eligibility rules which prevent the student of low standing from joining any of the extra-curricular organizations, such as the athletic teams, the debating, dramatic or music organizations. I believe that a study of these organizations would prove that the music students are as conscientious and as able in their work as the average.

It would be almost impossible to give a correct answer to your fourth question. Choice of music and of composers is largely a matter, first, of taste; next, of experience. Universities are in duty bound to acquaint their students with the works of recognized artists. Therefore, the repertoire of our students of music is, in at least a sense, restricted to the compositions of composers whose position is beyond dispute. Of course, all of our teachers leave their repertoire with the compositions of recognized living composers.

Among the American composers whose names appear frequently upon our programs, might be named Chadwick, Foote, Beach, Homer, Carpenter, Griffes, Russell, Berwald, Frey, Fox, Woodman, Brockway, Trehan, Mana Zucca, Saar, Stickles, Coombs, Cadman, Rogers, Heurter, Horsman, and the two Burleighs, Cecil and Harry. Of course, there are many others. The list I have given is by no means exhaustive.

My experience leads me to believe that the compositions of American composers can be ranked as to educational value respectively as follows: For voice, for organ, for violin, for chorus, for piano, and for orchestra. At Syracuse University, we are endeavoring to acquaint our students with the better compositions of American composers and to have a number of their compositions on each of our student and faculty programs.

F. B. Stiven
University of Illinois, Urbana

AT THE University of Illinois, the study of music exerts a considerable influence on the general education of the student body through the following agencies—the artist, symphony and school of music courses of concerts; the school of music faculty and student recitals; the vesper organ recitals on Sunday afternoons; the concerts of the University Choral Society, the University Orchestra, the Men's Glee Club, the Woman's Glee Club; the classes in music appreciation; and, in a more limited way, by the means of the different courses, both in theoretical and practical music, offered in the school of music, all of which are open to any qualified student in the entire University.

Music Students Rank High in Academic Studies

The President of the University has been most loyal in his support of the School of Music. At Illinois, it is not a self-supporting college, but is on exactly the same status as the other colleges of the University.

The students are above the general average of the student body, intellectually and culturally. In academic standing, they are probably about average.

Text books used in theoretical courses are by Americans: Goetschius, Schwartz, Dickinson, Daniel Gregory Mason, Cutter. In practical music, works by MacDowell, Mrs. Beach, Converse, Oldberg and other American composers, of voice and organ particularly, are studied.

**Leon R. Maxwell, Director
Newcomb School of Music
Tulane University, New Orleans**

JUDGING by the average student's apparent attitude toward what musicians call good music, the study of music in colleges has so far exerted small influence, probably no more than the study of literature on the choice of reading, or the study of art on the taste in pictures. The college music courses, like courses in other subjects, offer opportunities to students who are interested to improve their taste through knowledge of musical evolution and principles, and familiarity with masterpieces. Only a small proportion of the students accept these opportunities—though the number is increasing each year—courses in theory appealing to those who continue their study of the piano, and courses in appreciation and history to those who feel it valuable to widen their musical culture.

The average student comes in contact with music occasionally, of course, through concerts, college musical organizations, chapel, and incidental music at festivities, but no one can measure the influence such activities exert. Perhaps not the least important influence college music courses have upon the average student is the discovery that music is a subject like other subjects, worthy of a place in the college curriculum, and not merely a frill or pleasant accomplishment; certainly this is a lesson that many Americans still have to learn.

Heads of educational institutions are usually ready to support music, I believe, when the courses are organized and taught according to university standards. Courses in musical theory and history, accordingly, are readily admitted to full college credit, while applied courses in playing and singing, being less easily standardized and graded, are more often extras without credit. Tradition is so strong and the training of educational leaders is of such a nature that music is seldom regarded as so essential as the so-called "academic" subjects, but enlightened presidents and deans no longer forbid it full recognition in the curriculum. At Newcomb the attitude is decidedly kindly, and music may be not only an elective throughout the college course but it may also be taken as a major subject by A. B. students.

I cannot answer the third question authoritatively because I have at hand no definite statistics. I know, however, that the academic students who elect music courses in their junior or senior years stand in most cases in the upper third of their classes, but this fact is probably only an indication that the best students are more likely to see the advantage of broadening their education to include music. Regular music students, I should say, usually have about the same grades in their academic studies that they have in the music courses, that is, their music teachers' judgment of the students' abilities is likely to coincide with the academic teachers' impressions.

Most of our teachers use a great deal of American music in their studio work, but of course it is impossible to give a list because each teacher chooses the music he thinks most suitable for the student regardless of the nationality of the composer. MacDowell, Carpenter, Powell, and leading American arrangers are as widely represented as any other composers, I believe. We also use single pieces by most of the prominent composers of this country. In our chorus work we use many of the arrangements

of Deems Taylor. A good many Kramer songs are also used during the year. So far as I can see, American music must stand on its own feet in the favor of pupils and teachers. It is liked or disliked for itself, regardless of its nationality.

**H. W. Stephen
Louisiana State University
Baton Rouge, La.**

QUESTION No. 1 is answered for me in the fact that I am teaching music to students. It is my firm belief that the study of music has a tendency to give the student a little broader sympathy—a little more charitable outlook. This is why I teach music.

When teachers of music have not buried themselves in their own special subject to such an extent that they have really lost contact with the rest of the educational world, I have found that the authorities of educational institutes favor and support music as a part of the regular curriculum. So many of these educational institutions have had unpleasant experiences with the temperamental types of musicians, particularly foreigners, that they have not yet come to look upon teachers of music as being really teachers at all. There has been much improvement in this respect in the last twenty years.

Music is primarily a culture subject, the pursuit of which must necessarily lead to culture. In my experience the academic standard of musical students compares very favorably with those who are not pursuing that subject.

In answer to question No. 4, I shall simply give you the names of the text books used in teaching music: Dann's "Dictation," Cole and Lewis' "Melodia," W. A. White's "Harmony and Ear Training," W. A. White's "Four Part Writing," Thomas Tapper's "Melody Writing," "Progressive Series of Piano Lessons," "Haywood Universal Song Series," "American Encyclopedia of Music," the Musician's Library, Faulkner's "What We Hear in Music," Baultzeer's "History of Music," and the University Society Publications.

I wish not to give the impression that the answers of the above questions have been given grudgingly, and yet I desire to say frankly that I doubt the value of the consensus of opinion in answer to some of the questions involved. It is but natural that every teacher of music should think that all students of the subject would, ipso facto, compare very favorably, intellectually and culturally with those who do not study music. It would seem to me that question No. 3 might far more logically be asked of the registrars of institutions, and a more unbiased opinion might be secured in answer to question No. 1 if it were submitted to all the teachers of English, perhaps, or all the teachers of any other one subject, rather than to teachers of music.*

**Winfred R. Colton
University of South
Dakota, Vermillion**

THERE is a noticeable, steady growth in the interest in music on the part of the general student body.

The majority of the students who are studying music are majoring in other subjects and are studying music because they like it and appreciate its refining and broadening influence, and the faculty of the College of Music feels that in its contact with these students it is performing perhaps its most important service to the State.

I find that the heads of educational institutions are favoring and supporting music as a part of the regular curriculum to an ever-increasing extent. At least thirty of our State universities offer credit for music toward the Bachelor of Arts degree. The amount of this credit varies from three to ninety-eight hours. The average amount is

*EDITOR'S NOTE: Steps have already been taken to invite other teachers and the registrars of educational institutions to express their opinions. These will be presented in a later symposium.

between twenty-eight and twenty-nine hours. Fifteen of these universities offer the Bachelor of Music degree.

As to the comparative standing of students who study music and those who do not, a striking illustration is offered in the case of Magdalen College at Oxford, England. In this college, ten per cent of the students study music; the other ninety per cent do not, and this ten per cent take most of the prizes and honors in the academic fields.

In our own school, the students who are majoring in music are required to take at least three hours of academic subjects. Most of them take more than the requirement and they stand high in these studies.

Among American composers, I find the works of Henry Hadley, Cecil Burchleigh, Albert Spalding, Samuel Gardner, Arthur Hartmann, Edmund Severn, Gustav Saenger, A. Walter Kramer and Carl Busch very valuable for teaching and educational purposes.

**Etelka Evans, Formerly of
Southwestern University,
Georgetown, Tex.**

I CONSIDER that the study of music has a great influence upon the general educational equipment of any student. It trains the mind to accurate, quick thought, develops the power of concentration, gives a person poise and broadens the general outlook on life.

Heads of educational institutions favor it in the abstract, but do not always seem to be willing to spend the necessary money to support it. However, I think that more and more they are realizing its value.

Students who study music are better intellectually, broader in their knowledge, than those who take no art subject. Culturally they are decidedly better, and in academic standing they average above the others. To the fourth question I have not paid particular attention, hence have no intelligent answer. During the past twelve years I have been teaching in Texas and I have been particularly interested in just these topics. I have noticed a marked improvement in the general student body as more and more of them were studying music, and it seems significant.

**Marian D. Kinefick
Stetson University
De Land, Fla.**

IN our school the glee clubs and choir classes exert an influence for better things and subjects, not alone in their studies, but socially, especially among the boys. I find many boys and girls regularly attending my afternoon and evening classes with extreme interest, instead of chasing around, smoking, drinking, and attending movies. Of course this holds good with individual lessons because I demand so much memory work that they must apply themselves or drop the subjects.

I find the professors claiming to favor the study of music, but nearly always putting it secondary. If they realized how much benefit they received in their classes from the discipline and rest of mind from my classes, and of course those of others, they would certainly support music more than they do.

To your third question I should say, without question the boys and girls who give their time to extra work, and that is what the study of music means in a school, are always of much higher standing in every way. Those who give their spare time to music are conscientious in their regular work.

**Hamilton C. Macdougall
Wellesley College
Wellesley, Mass.**

IN Wellesley College the department of music usually includes from one-eighth to one-sixth of the total number of students. Every student in the music

department is studying musical theory or musical history in one of its branches, and every student will have the arts degree on graduation. Wellesley does not grant the degree of Bachelor of Music.

When one considers the importance of music in modern life and the thorough and enlightened way in which it is taught in our colleges, one cannot resist the inference that a student who has never studied music is lacking a very important element in general education.

The presidents of colleges do not, as a class, favor the inclusion of music in any form as a part of the general scheme of education. The reasons for this on the part of the college authorities lie (1) in their ignorance and inexperience of the refining influence of art study; (2) in their feeling that "music is the language of emotions" and hence essentially a feminine and non-intellectual pursuit, and (3) in their prejudice, justifiable in some degree, against musicians as temperamental, unstable and capricious.

On the part of the musicians, it is regrettably true that many of them have a contempt for the non-musical, academic person, and show it in their general attitude; musicians find it very difficult to understand and accommodate themselves to the narrow outlook and often foolish technicalities of the professional educator; and, too, musicians usually distinguish with difficulty between professional music-study, and music-study as an element in general education. Musicians of the older type were often so temperamental, so hopelessly impractical in the details of college administration, so unwilling to accept the ideas of their academic superiors, that they came to be thorns in the flesh. Luckily, the typical musical educator of today is of a vastly different type.

In a college where the study of harmony, counterpoint and music history are inseparable from that of the piano, voice, etc., the students of the music department are just as able as any students and there is absolutely no distinction in the student mind between them and other students, that is, if they are all taking the arts degree. If, however, there is a Bachelor of Music degree, the arts degree students are likely to feel themselves superior.

Most strongly would I advise any student of music to secure the Bachelor of Arts in preference to the Bachelor of Music degree. The former leads to anything in the academic line; the latter to nothing.

There are many works by Americans on the elements of music, on ear training, elementary and advanced harmony, counterpoint; in the mass I believe these to be a distinct advance on the output of any other nation. When one comes to musical compositions, however, we are confronted by two conditions, (1) a prejudice against native composers as contrasted with Europeans, particularly the French; and (2) the craze for music in the modern dissonant style, which is supplied more satisfactorily by Debussy, Ravel, Milhaud, Poulenc, Satie, and others of the French school than by the Americans. Of course, in ragtime and jazz we lead the world! But the instructional value of jazz is not great.

**Mildred Macgeorge
Marshall College,
Huntington, W. Va.**

MY opinion is that the study of music, if seriously undertaken and pursued long enough, has a tendency to make the students in the college with which I am connected more thorough in all their studies, more persistent and better able to cope with their difficulties. It improves their memory, speeds up their thinking processes and gives them the ability to grasp ideas readily—in other words, they learn to become more receptive.

The different heads of educational institutions whom I have known have all favored and supported music as a part of the regular curriculum.

My best music students, without exception, have been of high intellectual ability. They were refined and they stood high in most, if not all, of their academic studies.

I have found the following American

[Continued on page 63]

Chicago Opens Treasure Box of Bright Jewels



CONDUCTORS AND ARTISTS NEW TO THE CHICAGO CIVIC OPERA THIS SEASON

1, Roberto Moranzoni, Conductor, Formerly with the Metropolitan Opera; 2, Toti dal Monte, Coloratura Soprano; 3, Henry E. Weber, Chicago Conductor; 4, Augusta Lenska, Mezzo-Soprano; 5, Douglas Stanbury, Baritone; 6, Flora Perini, Mezzo-Soprano; 7, Gladys Swarthout, Mezzo-Soprano; 8, Antonio Cortis, Tenor; 9, Olga Forrai, Soprano; 10, Helen Freund, Soprano; 11, Ivan Dneproff, Tenor. Elvira de Hidalgo, Who Will Also Make Her Chicago Opera Début, Is Pictured Among the New Metropolitan Opera Artists on Page 10

CHICAGO, Oct. 11.—The calendar for the new music season is one of the fullest and most interesting in this city's history. The Chicago Civic Opera will this winter pass the half-way mark in the five year period for which guarantees from 2200 citizens, amounting to \$500,000 yearly have been pledged, and its prospects for a successful season under the presidency of Samuel Insull, the musical direction of Giorgio Polacco, and the business management of Herbert M. Johnson, are unusually bright, including, as they do, the performance of works new to its repertoire, and the introduction of artists hitherto unknown here but of promising achievements elsewhere.

The Chicago Symphony has already entered upon its thirty-fourth season, and next spring Frederick Stock will conclude his twentieth year as head of one of the city's most valuable artistic enterprises. A number of new soloists have been engaged and Mr. Stock has arranged his customary large number of orchestral novelties, including works by American composers.

Looking far ahead, to the end of spring, there is promise of another music festival in May under the auspices of the Chicago and North Shore Festival Association, of which Carl D. Kinsey is business manager. The Ravinia Opera's fifteenth season, under the direction of Louis Eckstein, faces next summer with a most promising prospect of increased interest and worth, such as has been a yearly feature of the out-door opera season for many summers past.

An unusually large and stimulating

list of concert artists has been engaged by the city's various impresarios for concerts at the Auditorium, Orchestra Hall, the Studebaker, the Blackstone Theater, Kimball Hall, Playhouse, Fine Arts Recital Hall, Fullerton Hall in the Art Institute, and other places. Some of the artists to be heard are newcomers, either to America or to Chicago; others have not been heard here in a long time; still others are favorites, tried and true, who are sure of an enthusiastic welcome from dwellers on Lake Michigan whenever they may turn their steps hither.

The city's musical clubs promise a distinctive season all their own. There will be music in the moving picture theaters and there will be prizes; the concert bureaus have filled their books with engagements for artists who travel out of or through Chicago. The children will have music made especially for them. The hotels will pay attention to

the universal art. New theaters are being planned for construction immediately or in the near future, and in them music will undoubtedly have an important place. Radio will carry the charms of song to out-dwelling Americans. Chicago's thriving schools will continue to prepare the youth of many States either for active professional work or, if this does not suit them, at least to lives in which music will have a definite and cherished place. Chicagoans, from the most humble seeker after beauty to the philanthropic patron of arts, will have all kinds of music to listen to, from all sorts of makers of it, at all degrees of cost and in all manner of surroundings.

Novelties for Opera

The most prominent place in Chicago's musical activities is allotted by many to

[Continued on page 33]

Prepare Master-Works for Chicago's Big Year



LEADERS AND MANAGERS PROMINENT IN THE ACTIVITIES OF MUSICAL CHICAGO

In the Center Is Frederick Stock, Conductor of the Chicago Symphony; 1, Carl D. Kinsey, Business Manager of the North Shore Festival, and Manager of Chicago Musical College; 2, Harrison M. Wild, Conductor of Apollo Musical Club and the Mendelssohn Club; 3, Ferol L. Bradford, Manager of Lyon and Healy Concerts; 4, Edna Richardson Sollitt, Concert Manager; 5, Haydn Owens, Conductor of Haydn Choral Society; 6, F. Wight Neumann, Concert Manager, and 7, William Boeppler, Conductor of Chicago Singverein

[Continued from page 32]

the Chicago Civic Opera, which will hold its third season as a civic enterprise and its fifteenth as a local institution. For this winter's especial interest, novelties and revivals have been added to the regular repertoire, as usual, and new singers have been engaged after an extended search in Europe and with the engaging ear not wholly deaf in America.

Three works have been added to the company's list and will be produced some time in the season of eleven and a half weeks, commencing Wednesday, Nov. 5, and ending Saturday night, Jan. 24. They are Bizet's "Les Pêcheurs de Perles," to be sung in French; Auber's "Fra Diavolo," to be performed in Italian, and Hadley's "Bianca," to be heard in English.

The revivals include Debussy's "Pelléas et Mélisande," Verdi's "Masked Ball," Massenet's "Werther," Ponchielli's "La Gioconda," Meyerbeer's "Le Prophète" and Offenbach's "Tales of Hoffman." The operas are not yet finally cast and it is possible that there will be some alternation in both leading and subordinate rôles in several works, according to a custom which has been gain-

ing ground at the Auditorium in recent years.

Mary Garden is announced to give her first performance anywhere as *Charlotte* in "Werther," with Fernand Anseu in the title rôle. Graziella Pareto and Tito Schipa will sing in Bizet's opera, and Mr. Schipa will have the title rôle in "Fra Diavolo," with Edith Mason as a probable *Zerlina*.

The Artists' Roster

Much interest centers on various new singers. One of the most important of the additions is, in prospect, Toti Dal Monte, coloratura soprano, who has won many an ovation abroad and who will make her first American appearance with the Chicago Opera, later to join the Metropolitan for the remainder of the season. Miss Dal Monte is not the only coloratura on the roster, as two return, and still another, Elvira Hidalgo, who sang briefly in Chicago several seasons ago, has been engaged as a regular member of the local company. Olga Forrai, a Hungarian soprano from the Budapest Opera, is a third newcomer, and the other sopranos announced for the season are the youthful Helen Freund and Olive Main, who has been promoted from the chorus. Mary Mc-

Cormic returns after a year's absence.

The complete roster of sopranos carries further the names of Leila Barr, Alice D'Hermanoy, Mary Fabian, Mary Garden, Elizabeth Kerr, Florence Macbeth, Edith Mason, Claudia Muzio, Graziella Pareto and Rosa Raisa.

Augusta Lenska, Flora Perini and Gladys Swarthout have been named as new mezzo-sopranos, and the list also includes, Anna Correnti, Maria Claessens, Louise Homer, Kathryn Meisle, Tamara Steckiewicz and Cyrena Van Gordon.

Antonio Cortis, of Spain, and Ivan Dneproff, of Russia, are the new tenors. Those who return from last year are Fernand Anseu, Charles Hackett, Forrest Lamont, Charles Marshall, José Mojica, Lodovico Oliviero, Alfred Piccaver and Tito Schipa.

The new baritones are Mariano Stabile, Douglass Stanbury and Ciro de Ritis. They will be the colleagues of Georges Baklanoff, William Beck, Désiré Defrère, Cesare Formichi, Gildo Morelato, Giacomo Rimini and Joseph Schwarz.

Feodor Chaliapin, Edouard Cotreuil, Alexander Kipnis, Virgilio Lazzari and Vittorio Trevisan will be joined by Antonio Nicolich in the bass section.

The conductors will be Pietro Cimini, Roberto Moranzoni and Giorgio Polacco. The assistant conductors are Dino Bigalli, Charles Lauwers, Frank St. Leger, Giacomo Spadoni, Isaac Van Grove and Henry G. Weber. The latter is a Chicagoan and has recently been added to the staff. Joseph C. Engel is again stage manager. Désiré Defrère and Luigi Raybort will be associated with him. Attico Bernabini is once more chorus master, and Joseph Raffaelli, orchestra manager. Gregor Skolnik is the new concertmaster.

Subscription performances will be given on Monday, Tuesday, Wednesday and Thursday nights and Saturday afternoons. The ballet will be under the management of Serge Oukrainsky.

Symphony Has Fine Program

Although the opera season is lavish and brilliant in a way which exceeds all other Chicago activities, that of the Chicago Symphony is longer and its activities appeal to a conservative and very loyal patronage which would find Chicago a strange place indeed if Orchestra Hall and its tenants were suddenly to disappear from town.

[Continued on page 112]

Frances Alda
Toti Dal Monte
Mary Garden
Charles Hackett
DeReszke Singers
and
John McCormack

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10—Baltimore
With the New York Symphony Orch.

11—Philadelphia
With the New York Symphony Orch.

January on tour with Harold Bauer, Lionel Tertis and Bronislaw Huberman.

Feb. —New York Recital
—Boston Recital

Mar. 7—New York Symphony Orchestra

Mar. 19 } Detroit Symphony
20 }

April 17—Cincinnati Symphony Orchestra
18

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Havana Sees Coming Visit of Damrosch Forces as Epoch-Making Event for Cuba

HAVANA, CUBA, Oct. 11.—The musical growth of Havana in the last five or six years has been enormous. It is true that from Patti down, the most renowned operatic celebrities have visited our capital, Caruso, among others, achieving here one of the greatest triumphs of his career, but concerts used to be infrequent, and very few concert artists would cross the ocean to pay a visit to our island and offer the treasures of their art to the Cubans.

Now, "our time" has arrived luckily, and it can be said that there are very few artists who do not wish to appear before a Cuban audience, and, what is still more, there remain but a small number of the really great who have not already made a bow, in concert or opera, to our public.

A new season is dawning brightly for our enthusiastic music-lovers. The chief event, the one that will mark an epoch in the annals of our music world, will be the first visit to our shores of a foreign symphony orchestra. Our President, Alfredo Zayas, has tendered a cordial invitation to the directors and conductor of the New York Symphony, and the Pro-Arte Society has concluded negotiations with their management to present four concerts in Havana from Jan. 28 to Feb. 3, two of the concerts being exclusively for the members of the society. Walter Damrosch and his men, who appeared triumphantly in Europe in 1920, will cover themselves, once more, with glory, in Cuba.

This will be the seventh season given by the Sociedad Pro-Arte Musical, under the able direction of Mrs. Giberga, re-elected president for two more years, to the entire satisfaction of its many associates. Its season will open early in November with the operatic ensemble,

Angeles Ottein, soprano; Armand Crabbe, tenor, and Carlos del Pozo, baritone. They will sing "La Serva Padrona" by Pergolesi, "Il Maestro di Capella" by Pääer and two short modern Spanish works; Pedrell's "La Guitarra" and "Fantochines" by Conrado del Campo.

Adele Verne, pianist, will give two concerts, Dec. 16 and 20. In January Cecilia Hansen, violinist, is scheduled to play. Then, after the concerts of the New York Symphony, late in February, Jascha Heifetz is to make his third visit to Cuba, where he has become a great favorite. From March 29 to 31 William Bachaus will appear for the first time in Cuba, as will Dusolina Gianini, late in April. Each artist is engaged for two concerts. The local artist selected by Pro-Arte this season is Virgilio Diago, violinist. José Echaniz, Cuban pianist, has been accorded the honor of being selected by Tito Schipa to be his assisting artist during his present tournée, which started early in September.

The Orchestra of the Sociedad de Conciertos de la Habana, under Roig, and the Philharmonic Orchestra conducted by Sanjuan, will continue their series of monthly concerts during the season. The Philharmonic is earnestly working on the Beethoven Symphonies, and it is proposed to perform the magnificent Ninth with a chorus of at least 150. Other works by Turina, Falla, Dukas, Fauré, Wagner, Glazounoff and Debussy with his "L'après-midi d'un Faune," all novelties in Cuba, are under study. This young society counts 600 members already, and the number is daily increasing.

The Sociedad de Cuartetos, headed by Juan Torroella, and Falcon's Quintet will again offer the only opportunities to hear chamber music in Havana.

Ursulina Saez Medina and Margot de Blanck, Cuban pianists, will make appearances in Havana and other cities of the island.

As for the usual opera season, nothing has been decided as yet. Perhaps Fortune Gallo, who is contemplating a second visit to Havana with his San Carlo company, will shortly decide to call on us. Gallo will certainly be welcomed, as will his company. Opera is always welcomed in Cuba, as is everything that means "true art." NENA BENITEZ.

Five Attractions Are Booked in Star Course at Illinois University

URBANA, ILL., Oct. 11.—Artists of international reputation will appear in the star course of five concerts at the University of Illinois this season. The first will be given on Nov. 12 by Sergei Rachmaninoff. The Flonzaley Quartet, which gives a concert on the evening of Dec. 12, has played here many times, to the ever-increasing joy of music-lovers. Louise Homer will sing on Jan. 14, and Tito Schipa, on Feb. 27. Efrem Zimbalist will again be welcomed by his many friends on March 25. A trio from the Chicago Opera Company, consisting of Lucie Westen, soprano; William Rogerson, tenor, and Edouard Cotreuil, baritone, will be heard on Oct. 22. The San Carlo Opera Company will give "Madama Butterfly" on Nov. 19, and Nadia Boulanger will give a lecture-recital, "Modern French Music," on Jan. 23. One or two symphony concerts are also being arranged, besides concerts by the university choral and orchestral societies, Frederic B. Stiven, conductor. These concerts will culminate in a May Festival.

Pianist and Singer Give Opening Program in Wurlitzer Auditorium

The concert season at Wurlitzer Auditorium opened on Monday, Oct. 6, with Alice Christine Siever, pianist, as soloist, assisted by Isabelle Burns, soprano. Miss Siever has recently returned from three years of intensive study in Europe, where she met with success in a series of engagements. C. C. Parkyn is manager of the Wurlitzer concerts.

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A Few Typical Ney Notices:

There is no word in our tongue to describe Mme. Ney's tone and touch. In terms of the other senses it was luscious, golden, velvety. Few artists are more subjective in their work; this pianist makes the piano and her material merely the voice of herself, her fingers move without perceptible effort, the resultant tone flows from the artist alone. It was all of it rich with fine true emotion more than ably done and eminently satisfying both to mind and heart.

New York World.

Few pianists put more imagination and versatility into a program than Elly Ney displayed at her recital in Aeolian Hall last evening. Generously and with discrimination she splashed on her colors giving fresh beauty to such favorites of the promising pupil as Chopin's "Polonaise" in F sharp and Schubert's "Moment Musical."

Particularly thrilling with their black and gold contrasts, velvety surfaces and subtle effects were Tschaikowsky's "Sonate" in G major and MacDowell's "Polonaise." Mme. Ney seems to be both a thinking and a feeling personality and her technique is sufficiently brilliant to realize her interpretations.

New York Evening Mail.

Mme. Elly Ney was a revelation in Beethoven's Concerto for Piano Op. 73, or rather Beethoven revealed Mme. Ney from his own angle. She played for the sheer love of her subject and with an enthusiasm which brought her prolonged applause and many recalls.

New York Times.

Yesterday Elly Ney played only music by Brahms and played it delightfully. She was in a truly poetic mood and played the "F minor Sonate," "Valse," "Intermezzo" and other Brahms compositions in a truly inspired manner. To play the music of Brahms

requires not only musicianship of the most exacting sort but a poetic strain as well. Mme. Ney showed both yesterday.

New York Evening Telegram.

Mme. Elly Ney was the pianist in the performance of the Beethoven "Piano Concerto," called "The Emperor." It is a work which is particularly well suited to her large molded and deeply musical style—a style which might well have been besicowed upon her especially for the playing of Beethoven; for her profound sincerity, her incorruptible artistic probity, her instinctive aversion to display and externality are the great qualities that are needed for fine Beethoven playing and Mme. Ney brings these in abundance to her task as interpreter.

New York Tribune.

Mme. Elly Ney proved a drawing card last evening when she played the Strauss "Burleske" with the Philharmonic orchestra. There was a large attendance. The forceful and broad style of the pianist was eminently suited to the occasion and her very clear and telling tone carried to the furthest auditor. Her artistic personality was never better in evidence than in a work which required brilliant technique and poetic feeling. At the conclusion, Mme. Ney received an ovation which was continued until she gave an encore.

New York Times, Aug. 15, 1924.

Mme. Ney, the charming pianist, gave a brilliant exposition of virtuosity in which a crystalline touch, beauty and power, with intricate technical difficulties swept aside were in evidence throughout. She has a complete mastery of the instrument, her facility often being more compelling than the Strauss music. Her encore, given after the audience had well nigh exhausted itself in plaudits, was a wellspring of tenderness, slow at pace and exquisitely poetic in expression.

New York Evening Post, Aug. 15, 1924.

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HONOLULU MUSICIANS BEGIN ACTIVE YEAR

New Organ Dedicated—Army and Navy Officers Form Music Club

By Margaret Fessler

HONOLULU, Sept. 28.—A \$3,200 new organ was dedicated by Erich Kahl, choir-master and organist of the Lutheran Church, who recently returned to Honolulu from fourteen years' study and teaching in Germany. The program included a postlude of his composition.

Carol Weston, a pupil of Leopold Auer in Petrograd and New York, has been engaged as violinist with the New Princess Theater orchestra and is being heard in solo work.

Ellen B. Furer of the Punahou Music School announced the opening on Oct. 1 of a studio in the Dunning System for children and beginners.

Dorothy Pasmore, cellist, who has been with the Hawaii Theater orchestra this summer, is returning to San Francisco, where she has been engaged by the San Francisco Symphony. She will be the first woman to play in the cello section of the San Francisco Symphony.

Officers of the army and navy posts

in the vicinity of Honolulu, and their wives, have organized an Army and Navy Music Club, comprising both instrumental and vocal talent, and are holding regular meetings at the Army and Navy Service Club. Major General and Mrs. Charles T. Menoher, Brigadier General and Mrs. Thomas H. Slavens, Brigadier General and Mrs. Richmond P. Davis and Rear Admiral and Mrs. John D. McDonald are among the patrons. General Menoher is commander of the Hawaiian Department of the United States Army and Admiral McDonald is in command of the Fourteenth Naval District.

Kathryn Platt Gunn and John Cushing to Give Sonata Programs

Kathryn Platt Gunn, violinist, who recently returned from Europe, has made arrangements for a recital at a special musical service at Bethany Presbyterian Church in Brooklyn, where she will play Nocturnes by Chopin-Sarasate and the Romance of d'Ambrosio. She is also booked for several violin and piano recitals with John Cushing, pianist, at colleges and music clubs, playing Grieg and César Franck sonatas.



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—*Pittsburgh Sun*. . . . "A singer so good that he is lonely
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AND BECAUSE—She has created an art so unique that great conductors and prominent club Presidents, as well as local managers, agree now with he who wrote: "Germaine Schnitzer is today the greatest and most important new voice in pianoforte playing."

REFERENDUM OF THE PEOPLE:

The artist was complimented with an attendance which was capacity on the main floor with 400 seated on the stage and at least 500 turned away.—
(Los Angeles Evening Express.)

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Stem Musical Advance Of
Canadian City

VANCOUVER, B. C., Oct. 11.—Recitals by grand opera singers who are members of famous Eastern companies, and appearances of well known pianists and dancers will be the principal items of the musical programs arranged by local managers for the coming season. All nationalities will be represented by the artists, and a wide range of music will be set forth for the varied taste of this seaport town.

One peculiarity of the musical situation in this city that presents a difficulty for the managers, is the lack of an adequate auditorium for concerts and operas. Only at such awkward hours as 5 or 11 p. m. can the theaters be secured for concerts. Otherwise the only auditoriums available for use as concert halls are churches or the ball room of the Canadian Pacific Hotel-Vancouver.

Under the management of Mrs. Alice Pogue, Albert Spalding, violinist, will appear the end of February. Mrs. Pogue is also bringing to this city the Chicago Operatic Trio, Myrna Sharlow, soprano; Forrest Lamont, tenor, and Virgilio Lazzari, bass. These artists will appear on May 6. Jan Chiapusso, pianist, will be heard on April 2. On Nov. 13, Charles M. Courboin, organist, will give a recital in St. Andrew's Church under the management of Mr. Sheridan, who will also bring to the city Edna Swanson ver Haar, contralto, and Vera Poppe, cellist, in joint recital on Dec. 10, and Marcel Grandjany, harpist, both in the Hotel Vancouver ballroom, Jan. 2; E. Robert Schmitz, pianist, in January or February; Marguerite D'Alvarez, contralto, in April, and John Charles Thomas, baritone, also in April.

Mrs. Elizabeth Douglass will present Eva Gauthier, soprano, during the latter part of November, at the Orpheum Theater; and Ruth St. Denis and Ted Shawn for the afternoon and evening of Dec. 3, in the same theater.

Canadian dates for the appearance of Vladimir Rosing are being arranged by Ida Wiltshire, who will also have charge of the appearance of Felix Salmond, cellist, both in this city and in Victoria.

Two concerts have been arranged by the Vancouver Masonic Choir, of which Andrew Milne, A. R. C. M., is conductor. One will be given on Dec. 15, when Paul Althouse, tenor, will be the guest artist, the other on April 6, with Mabel Garrison as soloist.

Tentative plans for other artists include the appearances of Florence Macbeth during this month; Louis Graveure, on Nov. 12; Alfred Cortot, in March; Rosa Ponselle, in April; Ina Bourskaya, in May, and Moritz Rosenthal, on a date in November. A. WINIFRED LEE.

The Florzaley String Quartet is booked for a concert in March by the State Teachers' College of Emporia, Kan.

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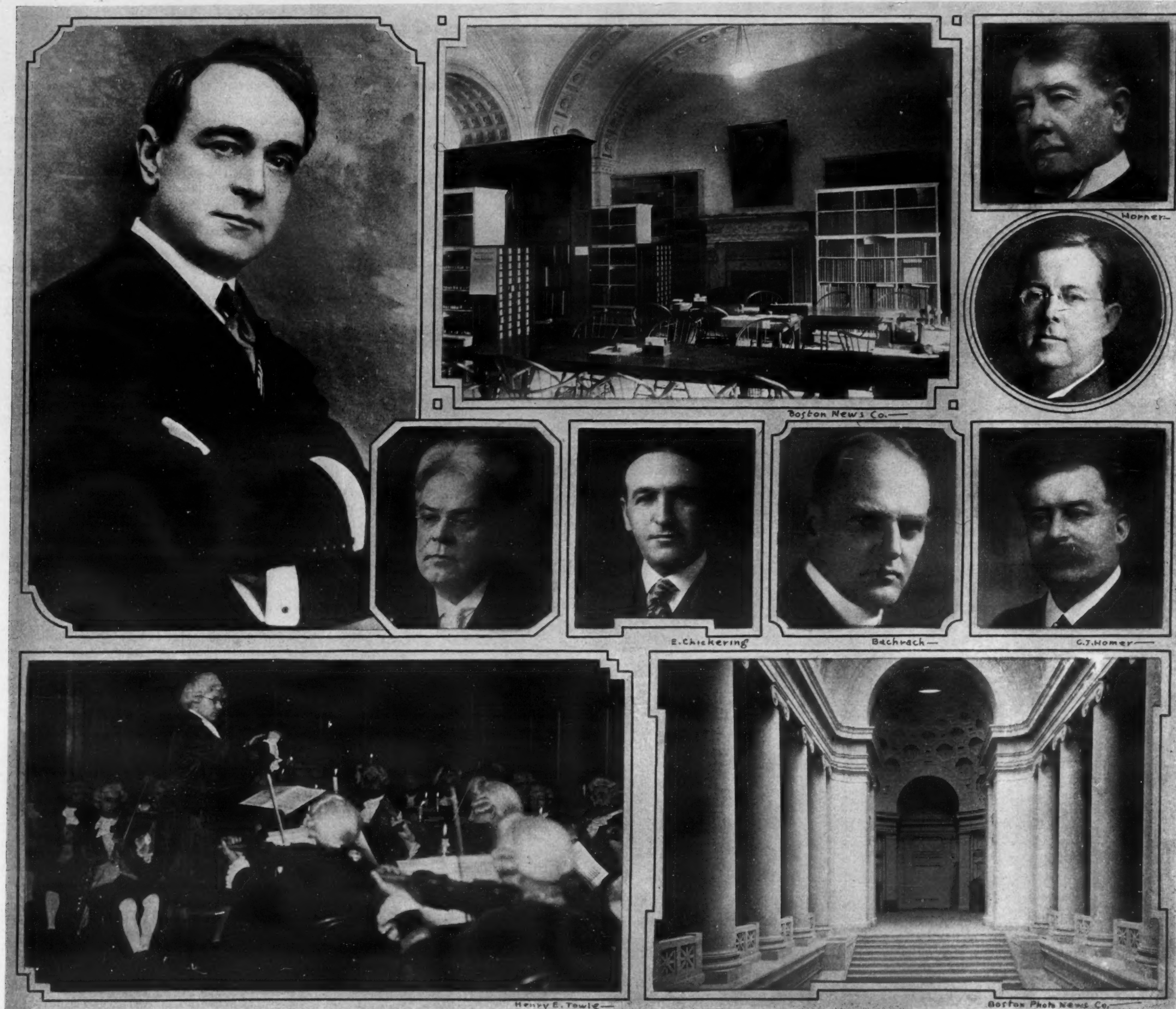
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1, Serge Koussevitzky, New Conductor of the Boston Symphony; 2, Music Room in the Boston Public Library, Containing the Famous Allen Brown Collection Which, Next to That in the Congressional Library in Washington, Is the Most Complete in America, and to Which Mrs. "Jack" Gardner Bequeathed \$5,000 as a Memorial to B. J. Lang; 3, George W. Chadwick, Director of the New England Conservatory; 4, John A. O'Shea, Director of Music in the Public Schools; 5, Emil Mollenhauer, Conductor of the Handel and Haydn Society, the People's Symphony and the Apollo Club; 6, George Sawyer Dunham, Conductor of the People's Choral Union; 7, Malcolm Lang, Conductor of Cecilia Society; 8, Georges Longy, Conductor of MacDowell Club; 9, Raffaele Martino, Conducting His Eighteenth Century Symphony in a Candle Light Concert; 10, Boston Museum of Fine Arts, Setting for Late Spring Concerts

BOSTON, Oct. 11.—The presence of Serge Koussevitzky, successor to Pierre Monteux as leader of the Boston Symphony, is the hub about which musical activities in this city will revolve for the season. Naturally, speculation is rife as to how musical Boston will receive its new conductor. Introduced as a peer among European conductors, Mr. Koussevitzky will be weighed in the scale of popular approval or disapproval, not only in this city, but on the orchestra's tour throughout the country. He will find an organization keyed to the pitch of perfection—thanks to the untiring labor of Mr. Monteux.

After the departure of Dr. Karl Muck, and the interregnum of Henri Rabaud, Mr. Monteux found a body of musicians that needed strenuous endeavor to weld into a harmonious whole. The union, too, had made inroads into the organization. Musicians had to be replaced and brought up to the Boston Symphony's

standard. Then, too, the advent of a French leader made many believe that French methods and a multiplicity of French works would upset the old order of affairs. In all this, doubting Thomases had only conjecture for their belief. Mr. Monteux proved himself not only an out-ranking musician, but catholic in his musical tastes.

Mr. Koussevitzky is the Boston Symphony's first Russian leader. His plans for the season include some first performances in America of a number of scores which he has introduced in Europe and which have occasioned much interest there. Some of these scores have been published by the Russian firm which bears his name. The established symphonic repertoire will predominate, however, on his programs. Three composers of the newer music to be heard will also appear as soloists in their own music. These will be Igor Stravinsky, Mr. Brovsky and Sergei Rachmaninoff. The list of soloists, which will be added to later, also includes the following artists, each of whom is to be heard in a score of full symphonic importance: Margaret Matzenauer, Alfred Cortot, Albert

Spalding, and Guy Maier and Lee Pattison.

Akin to the Boston Symphony, interpreting classical and modern music with much skill, is the People's Symphony, which enters upon its fifth season. This band of seventy players, under Emil Mollenhauer, fills an important niche in the city's musical edifice. The movement was started to bring symphonic music to the masses at a reasonable rate. Through the generosity of Mr. Mollenhauer, Stuart Mason, his assistant, and the musicians, music-lovers are regaled on Sunday afternoons during the season with music that is second to none. But this is not accomplished without sacrifice. Though the people rally to these concerts, the foundation fund is slow in maturing, so that the musicians are devotedly giving their services for a nominal remuneration.

Guest conductors are the vogue. Last year Mr. Monteux served. The first of twenty concerts is listed for Nov. 2. Guest conductors will include Percy Grainger, George W. Chadwick, director of the New England Conservatory, and Wallace Goodrich, dean of the Conservatory. Soloists announced so far are Alfred Mirovitch, Germaine Schnitzer,

Heinrich Gebhard, Bruce Simonds, Anis Fuleihan, pianists; Joan Ruth, soprano, and Edna Walhe Furber, mezzo-soprano.

Raffaele Martino and his Eighteenth Century Orchestra are already established in the musical life of this city. Mr. Martino on his trip abroad last year found rare music of the seventeenth and eighteenth centuries. The orchestra's appearances are in the dress of the periods in which the compositions were first heard, and are played by candlelight. A Canzone written in the 1500's by Giovanni Gabrieli of Venice will be played at the first concert of this season in Jordan Hall on Dec. 3. The second concert will be given in Jordan Hall on March 12.

The year will find the study of instrumental music established in public schools. Owing to the enterprise of John A. O'Shea, director of school music, \$10,000 was apportioned in the school budget for the purchase of instruments and music stands, with an additional \$300 for orchestra music. The Boston Public School Orchestra, under Mr. O'Shea, has given public concerts and was a feature of national music week

[Continued on page 41]

Vital Forces Inspire Many Movements in Boston

[Continued from page 40]

last May. To obviate fluctuation in the personnel due to graduation was the motive that prompted Mr. O'Shea to include music in the school curriculum.

Grand opera will demand more than usual attention. Though the San Carlo Opera Company will appear for only two weeks instead of three as last year, the repertoire and casts will make up for the curtailment in time. Fifteen years ago the Boston Opera House was dedicated with "Gioconda." The San Carlo Opera Company will give the same work at the opening of its engagement on Nov. 3. Clara Jacobo, Manuel Salazar, Mario Basiola and Pietro De Biassi will sing the leading rôles. Fulgenzio Guerrieri will conduct. Other operas to be given are "Aida," "Tales of Hoffmann," "Andrea Chenier," "Lucia," "Bohème," "Madama Butterfly," "Trovatore," "Carmen," "Traviata," "Fra Diavolo," "Cavalleria Rusticana," "Pagliacci," "Tosca" and "Faust." Singers billed to appear include Anne Roselle, Josephine Lucchese, Gladys Axman, Bianca Saroya, Clara Shear, Mary Kent, Stelle De Mette and Demetrio Onofrei. The Pavley-Oukrainsky ballet will be a feature of the productions.

The San Carlo Opera Company will have competition during its second week in the presentation of Wagner's "Ring" in Symphony Hall by the English Grand Opera Company assembled in this country by Andreas Dippel. Ignaz Waghalter will conduct. Popular prices will prevail.

The Chicago Civic Opera Company will be in the Boston Opera House for two weeks commencing Jan. 26. Charles L. Christian, acting for the Shubert interests, will be resident manager of the opera house, replacing the late Louis H. Mudgett. The repertoire is not yet published. The managing committee and guarantors, headed by Ralph L. Flanders, consists of Wallace Goodrich, Edwin Farnham Greene, John E. Thayer, Jr., and E. Schier Welch. The usual Sunday afternoon concerts will be given throughout the season.

Sunday Afternoon Concerts

Symphony Hall Sunday afternoon concerts, in charge of William H. Brennan, opened what promises to be an unusually attractive season with Roland Hayes, tenor, on Oct. 4. Subsequent dates include Ernestine Schumann Heink, Oct. 12; John McCormack, Oct. 19 and 21; Fiske Jubilee Singers, Oct. 27; Feodor Chaliapin, Nov. 2; Josef Hofmann, Nov. 9, and the De Reszké Quartet, Nov. 16.

Other attractions in Symphony Hall on Sunday afternoons will be presented by the Steinert Concert Series, now in its fifth season. Richard Newman will have charge of the series, which will open Oct. 26 with the New York Philharmonic Orchestra under Willem van Hoogstraten. The soloist will be Yolanda Mero, pianist. Rosa Ponselle, soprano, will sing on Jan. 25, and Mme. Schumann Heink on March 22. Alma Gluck, soprano, and Efrem Zimbalist, violinist, will appear April 5. Mr. Chaliapin will conclude the series on April 26. Mr. Newman announces further attractions to include Mme. Gluck, Oct. 18, in Symphony Hall, and Anna Pavlova for the week of Dec. 3 in the Boston Opera House. Thanksgiving week Mr. Newman will tour Mme. Pavlova through New England centers. Carol Robinson, pianist, under Mr. Newman's management, will play with the New York Philharmonic in Worcester, Mass., and New Haven, Conn.

The Handel and Haydn Society, the city's oldest musical organization, has nearly completed its program. On Dec. 21 and 22 "Messiah" will be given in Symphony Hall with the following soloists: Caroline Hudson-Alexander, Allan McQuhae, Frederic Miller and a contralto yet to be engaged. On Feb. 8 Verdi's Requiem will be given with Helen Stanley, Merle Alcock and William Gustafson. Parker's "Hora Novissima" will be given April 12. Emil Mollenhauer, who has brought the organization to its present point of excellence, will conduct.

The Apollo Club, a male chorus of ninety, under Mr. Mollenhauer, will commence its fifty-third active season with a miscellaneous program in Symphony Hall on Nov. 18. Richard Crooks, tenor, will be the soloist. The second concert will be in Jordan Hall, when



MANAGERS WHO BOOK LEADING BOSTON ATTRACTIONS

1, Richard Newman; 2, Anita Davis-Chase; 3, A. H. Handley; 4, Aaron Richmond; 5, H. B. Williams; 6, Wendell H. Luce

Clara Shear, soprano, will sing. The concert in Jordan Hall on March 10 will have Carmine Fabrizio for an assisting artist; and Doris Emerson, soprano, will appear at the concluding concert in Jordan Hall, April 28.

The Cecilia Society will be under Malcolm Lang, a son of the late B. J. Lang, founder of the society. He was assistant conductor to Max Fiedler during the season of 1910-1911. A. J. Jackson is president, and Edward M. Harris secretary. Rehearsals begin Oct. 16 in Pilgrim Hall.

The People's Choral Union, under its new president, William Arms Fisher, has an ambitious program for its twenty-sixth season, which will be inaugurated with a mass meeting in Huntington Hall Oct. 26. Frank Damrosch of New York, one of the founders of the People's Choral Union, will address the meeting. Leaders of other choral organizations have been invited, and Mayor James M. Curley will speak. The People's Choral Union was founded in old Music Hall Feb. 13, 1898, upon the initiative of Mrs. Henry L. Higginson, who invited Frank Damrosch, fresh from his success with the New York Singing Society, to give impetus to the movement. Other founders were Henry G. Pickering, B. J. Lang, George W. Chadwick, Samuel W. Cole and Rose L. Dexter. George Sawyer Dunham will conduct this year. The Union plans two or more public concerts.

University Music

The Harvard Glee Club has a new manager in James M. Dunning, who announces the annual series of Thursday evening concerts in Symphony Hall. The first will be given Dec. 11, with Ossip Gabrilowitch, pianist, as soloist. Dusolina Giannini, soprano, will sing Feb. 19 at the second concert. On April 16 the club will give Brahms's Requiem, assisted by the Radcliffe Choral Society and members of the Boston Symphony. Late in April the club plans its annual tour. Dr. Archibald T. Davison will conduct, as formerly.

G. A. Brown, the new leader of the Harvard University Orchestra, the Pierian Sodality of 1808, will continue the policy adopted last year of playing music by contemporary Harvard men. Concerts will be given in Wellesley College and in either Smith or Mount Holyoke. The annual Boston concert in the Copley Theater will be given shortly

before Christmas. In the spring a trip to New York is planned. Rehearsals commenced Oct. 6. Mr. Brown succeeds W. H. Piston, Jr., '24, who led the organization for three seasons. Mr. Piston is now in Europe completing his musical studies.

Anita Davis-Chase will confine her activities almost entirely to managing concerts for Fritz Kreisler, Sergei Rachmaninoff and presentations of "Carmen" by Geraldine Farrar. Cities in which Mrs. Chase will be active for these artists includes Boston, Worcester, Holyoke and Pittsfield, Mass.; New London, Conn.; Syracuse, N. Y., and centers in the Middle West. A limited number of Jordan Hall recitals will be arranged for. Among the artists announced are Myra Hess, Arthur Hartmann, Raymond Havens and Socrate Barozzi.

H. B. Williams announces a piano recital in Jordan Hall Nov. 5 by Charles Naegle. Lois Maier, wife of Guy Maier, is to give a recital in Jordan Hall Nov. 29. Mrs. Maier is also to appear under Mr. Williams' direction in Lawrence, Taunton and Fall River, Mass., and Augusta, Me. On March 3 Messrs Maier and Pattison will give a recital in Jordan Hall with Arthur Shattuck. Mr. Williams says the fall season has opened with courses in many cities which have not heretofore had many concerts, such as Lexington, Weymouth, Uxbridge, Watertown, Chelsea, Winthrop and Waban. Under the direction of Mr. Williams, Mme. Ferrell is to appear in Chelsea, Winchester, Everett, Milton, Bridgewater, Worcester, Roslindale, Lawrence, Natick and New Bedford. Harry D. Newcombe, New England baritone, will sing in Everett, Lawrence, Harvard, Lynn, Waban and Newburyport, Mass.; Rochester and Concord, N. H., and Augusta. The Boston Chamber Music Club, an organization of artists from the Boston Symphony, will play in Taunton, Watertown, Waban, Malden, Chelsea, Everett, Lexington, Amherst and Winthrop, Mass.; Providence, R. I., and Branford, Conn.

A. H. Handley says that Ruth St. Denis, before October has ended, will have appeared in Fall River, Mass.; Hartford and Waterbury, Conn.; Holyoke and Pittsfield, Mass.; Burlington, Vt.; Hanover and Manchester, N. H.; Portland, Me., and Haverhill and Lowell, Mass. Frederic Lamond, pianist, will give a recital in Jordan Hall and play

in Wheaton, Springfield and other centers. Other Jordan Hall recital bookings are for Ruth Breton, Gitta Gradova, Percy Grainger, Ethel Leginska, Frederic Tillotson, Edith Thompson, William Bachaus, pianists; Lola Powell, soprano, and Julia Culp, mezzo-soprano. Founder's Day in Holyoke will be opened with a joint recital by Mr. Tillotson and Roberts Lunger, baritone. Other Holyoke concerts will be given by Dusolina Giannini, soprano; Alfred Cortot, pianist; Claire Dux, soprano, and the New York Philharmonic Orchestra. At Smith College Mr. Handley has arranged for Miss Giannini and Mr. Bachaus to appear. For concert by Wheaton College Mr. Lamond; Cora Chase, soprano; the Burgin String Quartet; Hazel Clark, violinist; Mr. Tillotson and Alfred Holy, harpist, have been arranged. In Lowell, Mass., Hans Kindler, cellist, is to appear later in the season. Claire Dux will play a return engagement with a club of twenty-five musicians from the Boston Symphony. Mr. Handley has also arranged for Mr. Tillotson and Mr. Lunger to give a joint recital for the Lowell Middlesex Club. These artists are to also appear in Phillips Exeter Academy. Mr. Handley's Orchestral Club of Boston Symphony musicians is under the leadership of Carl Pinfield, one of the first violins of the parent orchestra. Cora Chase is to appear in Boston, Manchester, Concord, Lowell and in Wheaton College. Bookings have also been closed for a Canadian tour. Hazel Clark is to reappear on the New England concert stage after a period spent in further study.

The concert direction of Aaron Richmond specializes in placing resident and out-of-town artists in the New England field. Mr. Richmond is also local representative of the Wolfsohn Musical Bureau of New York. His season is to commence Oct. 15, when Harold Samuel will give an all-Bach program in Jordan Hall. Other artists to appear in Jordan Hall under Mr. Richmond's management are: Felix Fox, pianist, Oct. 21; Crystal Waters, soprano, Oct. 23; Jean Bedetti, cellist, Oct. 28; Jean Nolan, mezzo-soprano, Oct. 30; Carmela Ippolito, violinist, Oct. 31; Abbie Conley Rice, contralto, Nov. 5; Betty Gray, mezzo-contralto, Nov. 6; Parish Williams, baritone, Nov. 12, afternoon;

[Continued on page 161]

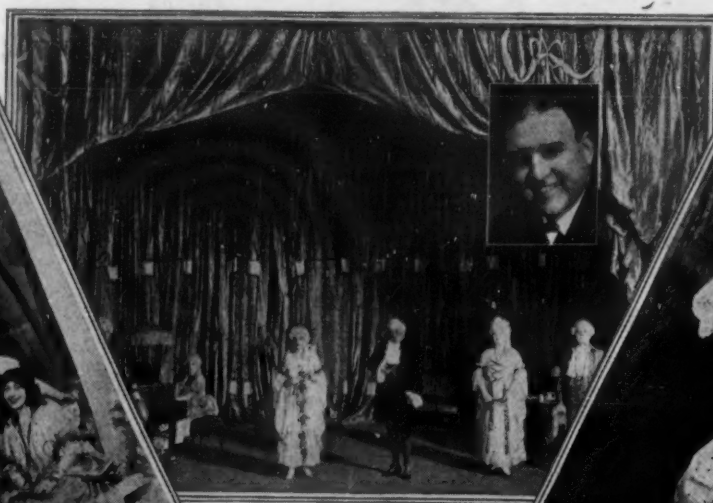


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Celia Turrill



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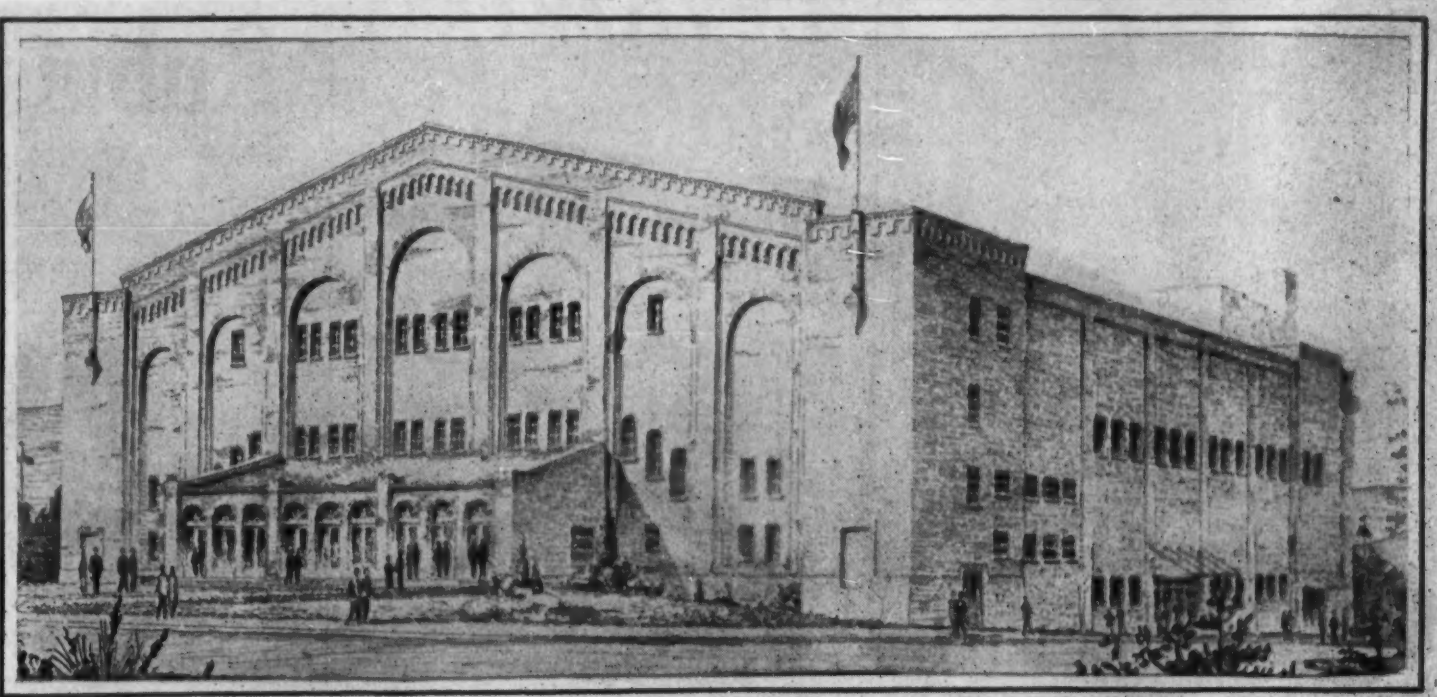
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BIRMINGHAM, ALA., Oct. 11.—Great things are in store for Birmingham, materially and artistically; in fact the city is on the threshold of a mighty new era of progress in all lines of endeavor.

Viewing first the material side, an enormous building program is being carried out, and this fall five or six skyscrapers are going up, besides a new first-class hotel, the new court house, the new public library so long needed, and probably a new city hall.

With the completion of the Birmingham Municipal Auditorium, a hall seating 6000, which is to be opened on Oct. 20, Birmingham will at last be able to have high class concerts at low prices,

and this should give a great impetus to musical appreciation.

A gala week of concerts will mark the opening, and a number of visiting artists will take part, including Louise Homer, Mabel Garrison and Clarence Whitehill. The auditorium is the first of the new public buildings which are to make a civic center around Wilson (Capitol) Park, and this recent attention to the claims of civic art is another of the hopeful signs in Birmingham.

To Present Boughton Work

The first American production of the Choral Drama, or Sacred Opera, "Bethlehem," by the English composer, Rutland Boughton, will be staged at the Municipal Auditorium at Christmas

time, with the Choral Art Club participating.

The principals, eighteen in number, have been chosen from among the city's leading singers. School children and a male chorus will also take part, and the dancing features will be in charge of the Miles School of Dancing. The conductor will be Ferdinand Dunkley. It is thought that the presentation of this remarkably beautiful musical version of the ancient Coventry Miracle Play may become an annual event in Birmingham that will attract thousands of people from the outside.

The All-Star Course will be presented by Mrs. Orline A. Shipman for the sixth consecutive season. The events arranged are as follows: Paul Whiteman's

Orchestra, Jan. 21; the Denishawn Dancers, Jan. 28; Frieda Hempel in her Jenny Lind Concert, Feb. 4; and other attractions to be announced later. In the Municipal Auditorium, Mrs. Shipman sees a long awaited opportunity for Birmingham, namely, the highest class musical attractions at popular prices.

The Birmingham Music Study Club has admirable plans for the season. The Artists' Course is as follows: Albert Spalding, Nov. 6; Claire Dux, Nov. 24; Josef Hofmann, Dec. 5; Reinald Werrenrath, Jan. 15; the St. Louis Symphony with Rudolph Ganz and Helen Traubel as soloists, March 21. An extra number will be the Minneapolis Symphony,

[Continued on page 56]



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New York City (4)	Eugene, Ore.
Philadelphia (4)	Salt Lake City
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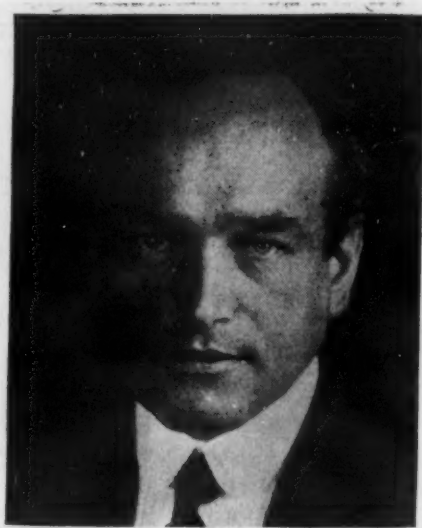
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Sonata, B flat minor—Chopin
Recuerdos—Grovelez
Serenade Valsee—Sgambati
Etude F minor—Dohnanyi
L'île des morts—Venezia
Papillons—Rosenthal
Fantasia—Martucci
Rhapsodie Espagnole—Liszt

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CHICAGO, ILLINOIS

Municipal Orchestra Is New Force in Sacramento



The Municipal Orchestra of Sacramento, Cal., Which Will Give a Series of Four Symphony Concerts This Season. Franz Dicks Is Conductor

SACRAMENTO, CAL., Oct. 11.—The Sacramento Municipal Orchestra, this city's newest musical organization, has announced a series of four symphony concerts, the first one to be given in October, the second in December, the third in February and the fourth in May. The director, Franz Dicks, also

announces the formation of a municipal chorus of 200 to sing Handel's "Messiah" with the orchestra in December. An extra Children's concert will be given at Christmas with a seasonable program. Only music of the highest standards will be played.

Although complete plans for the Saturday Club's thirty-second season

have not yet been announced, the following artists have already been selected for the evening concerts: Claire Dux, Mieczyslaw Münz, Guy Maier and Lee Pattison, De Reszke Singers, Royal Dadmun and Rosa Ponselle. Mrs. Robert H. Hawley, the Club's president, now entering her seventh successive term of office, also announces that active mem-

bers will present a series of monthly afternoon recitals. The organists of the club will give the opening recital on the Tuesday Club's large new organ on Oct. 18. The customary birthday celebration will again be held. Last season's membership of 1895 was the largest enrollment in the club's history. It is expected this same number will again completely fill the auditorium and stage of the State Theater, where all evening recitals are given. FLORINE WENZEL.

ELKHART, IND.—A dedication was held at the Castle Memorial United Brethren Church recently when the church received a fine Moeller organ. Mr. Grabill, who is director of music and organist at Otterbien College, Westerville, Ohio, gave the inaugural program. He played a Sonata in E Minor by Mr. Rogers, Prayer in A Flat, "Will o' the Wisp," "Evensong Chimes," "Russian Boatmen's Song" and "The Nightingale and the Rose."

SACRAMENTO, CAL.—Progressive series students of the Martine School of Music were heard recently. Among the advanced pupils were Erda Kromer, Sadie Lauppe, Fern Gilpin, Lucile Nelson, Charles Bardin, Helen Ormsbee, Beatrice Joensen, Rose Hing, Lillian Stull, William Hathaway and Lucile Davidson.

MUSIC TEACHERS WILL DISCUSS NOVEL THEMES

Leon R. Maxwell Outlines Program for National Convention in St. Louis in December

The program for the Music Teachers' National Association meeting, scheduled for St. Louis, on Dec. 29, 30 and 31, is nearing completion, and certain important items have been announced by Leon R. Maxwell, president.

Edgar Stillman Kelley, Oxford, Ohio, will present a paper on "What is Thematic Development?"; Edmund H. Wuerpel, director of the St. Louis School of Fine Arts, Washington University, one entitled "Some Analogies Between Color, Form and Sound"; Christian A. Ruckmick, professor of psychology, University of Iowa, a paper on "Rhythm and Its Musical Implications"; Ernst C. Krohn, St. Louis, will have for his subject, "Development of the Symphony Orchestra in St. Louis"; L. R. Lewis, professor of music, Tufts College, Massachusetts, a paper on the novel theme, "Good-Butting and Well-Butting"; William Eben Schultz, Culver-Stockton College, Canton, Mo., author of a recent book on "The Beggar's Opera," a paper on "Music of the Beggar's Opera in Print (1728-1923)"; William Arms Fisher, Boston, Mass., brings a paper on "Radiocasting and Music"; Prof. Max Meyer of the department of psychology, University of Missouri, promises an interesting exhibit in having a twenty-four tone harmonium present at the convention on which he will illustrate his paper, "Theory and Practice of Quarter-Tone Music"; Walter Goldstein, Newcomb College, New Orleans, will discuss the "Rhythmic Tricks of Chopin and Schumann"; H. D. LeBaron, Ohio Wesleyan University, the "Methods of Grading Applied Music"; former Dean Albert A. Stanley, Ann Arbor, Mich., the "Experiences of a Professor-Emeritus in Europe," and Dr. Abraham Z. Idelsohn, professor of Jewish Music, Hebrew Union College, Cincinnati, Ohio, will bring to the convention a paper on "Distinguishing Elements in Jewish Folkmusic."

The local committee, headed by Ernst C. Krohn of St. Louis has already arranged a program of recitals and entertainments. The following State associations have signified their intentions of being represented at the national convention: Alabama, Louisiana, Connecticut, Missouri, Texas, Wisconsin, Vermont, South Carolina, Kansas, Virginia, Colorado and California.

Wadleigh Orchestra Begins Rehearsals

The Community Center Orchestra opened its third season recently at Wadleigh High School, New York, under the direction of George J. Wetzel. The orchestra has several vacant positions which will be filled by semi-professional musicians of both sexes. Applications are being received at the school on Tuesday, Thursday and Friday evenings.

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"COSI FAN TUTTE"

PRESS COMMENTS

"Excelsior," June 9, 1924.

"Cosi fan Tutte" permitted us to applaud the extraordinary Williams whose voice is of prodigious range.

"Comedia," June 23, 1924.

There is one who possesses finesse, Miss Williams (Fiordiligi), whose soprano is well rounded and judiciously conducted. We heard her for the first time, and this first audition allows us to augur well for her future.

Jean Gandrey-Rity.

"Le Courier Musical."

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Chicago, Oct. 11.

CHICAGO MUSICAL COLLEGE

Ruth Betzner, a pupil of Burton Thatcher, has been engaged as leading contralto with the Boston English Opera Company. G. Holt Steck and Lucille Quinn, also studying under Mr. Thatcher, have been singing in operatic presentations in the Chicago Theater this week. John Humphrey, a pupil of Lester Luther, director of the School of Dramatic Art, has been engaged by the "Meet the Wife" company in New York. Winifred Brewer, another pupil of Mr. Luther's, is touring with "Moon Madness" on the Pacific Coast. Clyde Moffett, who has studied under Mr. Thatcher, is engaged as tenor soloist in the La Grange Methodist Episcopal Church. Isaac Van Grove is conducting opera performances in Columbus this week.

BUSH CONSERVATORY

The regular weekly orchestral rehearsals have been resumed under Richard Czerwonky. Concerts are scheduled for Dec. 2, Feb. 17 and May 28 in Orchestra Hall. Special classes for teachers in public school music were started on Monday under the direction of Lyravine Votaw. Methods, ear training, harmony and other subjects will be taught. Gertrude Dofsen of Seattle has been awarded the free scholarship in the dramatic arts department. Irene Peabody, soprano, former pupil of Charles W. Clark, has been appointed singing teacher in Kansas University, Lawrence.

Robert Todd is winner of the Bruno Esbjorn violin scholarship. Leola Aikman, soprano, and Adolph Ruzicka, pianist, were heard in recital in the recital hall on Thursday. Edgar A. Brazelton, director of the normal classes, opened the second year course on Oct. 2. The first year piano classes commenced Monday. "Six Cylinder Love" was presented by pupils of Elias Day in the dramatic arts department, in the La Grange Woman's Club on Thursday. A dress rehearsal was held before students of the evening dramatic classes on Wednesday.

ART PATRON COMES TO AID OF MILWAUKEE STUDENTS

Anonymous Donor Arranges for Yearly Scholarships at Institute of Music

MILWAUKEE, Oct. 11.—Two scholarships have been anonymously given to the Milwaukee Institute of Music. These will continue annually as long as the donor lives. The voice prize has been awarded to Dorothea Hayman, who will study under Frieda Stoll. The piano award has been divided between Eileen Steller and Alvin Morris. The former will study under Isabelle Hinsdale and the latter under Gladys Brainard. The contest was held under the direction of Jesse Raymond Meyer, director of the Institute.

The Milwaukee School Board will contribute \$500 to help pay the \$1,800 deficit which resulted from the music week celebration last year. A plan to hold another music week next year is still in abeyance, according to Edmund Gram, executive director.

Louise Lope De Vega Pardo, soprano, gave a program of operatic numbers, folk-songs and ballads in the Athenaeum recently. Among her numbers were songs by Meyer-Helmund, Strauss and Schubert in German, and a group of three songs by a Milwaukee composer, Alexander MacFadyen, "A Cross," "The Kiss" and "A Birthday Song." Howard O. Stein accompanied and played solos by Chopin. C. D. SKINROOD.

Kathryn Meisle to Appear Under Baton of Frederick Stock

Kathryn Meisle, contralto of the Chicago Opera, has been engaged to appear as soloist with the Chicago Symphony for the Aurora, Ill., symphony series, on Oct. 20. This engagement follows an appearance in Spartanburg, S. C., and will conclude Miss Meisle's fall concert tour. She will begin rehearsals for the opera on Oct. 22.

New Hall Delayed, but Long Beach Is Optimistic



Photo by William May



Photo by Lunny



Photo by Reithner

PROMINENT IN MUSICAL ACTIVITIES OF LONG BEACH, CAL.

L. D. Frey, Manager of the Philharmonic Course; Mrs. Kathryn Coffield, Manager of Seven Arts Society's Concert Series and Herbert L. Clarke, Conductor of the Municipal Band Which Gives Two Concerts Daily

LONG BEACH, CAL., Oct. 11.—With two artist courses bringing celebrated musicians, a concert band playing twice each day, and the various choruses, clubs and other musical organizations giving several programs, there will be no dearth of musical attractions this season.

The new Ebell Club House Auditorium will be ready for use before the season opens. It was expected that the long wished for Municipal Auditorium would be realized this year. The city, which now has a population of 150,000, has grown so rapidly that the \$125,000 monthly royalties from the municipally-owned oil wells, which might have been used to build the auditorium, must be used for more vital improvements, and the present Municipal Auditorium, which seats 3000, must be used a while longer.

One of the most ambitious undertakings by local musicians, is the organizing of a Symphony Orchestra, under Franz Salbach, formerly of Milwaukee. The officers are Donald Humphreys, president; Ingwald K. Wicks, vice-president; Mrs. John Spencer, secretary; Wendall Waterman, treasurer. The first rehearsal was held Aug. 27, and with the large number registering the success of the venture seems assured.

The Long Beach Municipal Band, which has been maintained by the city for over twenty years for the entertainment of its citizens, their guests and the many tourists sojourning here, is now conducted by Herbert L. Clarke, formerly cornet soloist with Sousa's Band and a member of Gilmore's Band, the New York Philharmonic, the Metropolitan Opera Orchestra, and director of many leading bands and orchestras of the country.

Coming to Southern California last year to retire from active work, Mr. Clarke was so captivated with Long Beach that he decided to make his home here and was induced to take the leadership of the Municipal Band. He has retained George B. Tyler as assistant. Mr. Clarke has, in a short time, demonstrated the possibilities of the band in interpreting the highest class orchestral music. He is arranging compositions by Debussy and Rimsky-Korsakoff for inclusion in the repertoire.

Long Beach is the only city where the band plays two free concerts every day in the year (excepting Mondays). Special request programs are given for the nearby cities, and the average attendance is over 3000.

The Long Beach Philharmonic Artist Course, directed by L. D. Frey and under the auspices of the Ebell Club had a most successful season in 1923-1924, and, under the same management, the events will again be given in the Municipal Auditorium. The course includes Louis Graveure, baritone, on Oct. 17; Sophie Braslau, contralto, Dec. 5; the De Reszke Singers, Feb. 17; Pavlowa, March 20, and Frieda Hempel, in her Jenny Lind recital, on April 17.

The Seven Arts Society organized last year under the direction of Kathryn Coffield, will present lectures of note and concert artists at the Hotel Virginia. Mario Chalmee, tenor, will be heard in October, the Fenwick Newell Concert Company in January, Ernst von Dohanyi, composer-pianist in February, and Reinald Werrenrath, baritone, in April. Independent of this course, Mrs. Coffield will present the Los Angeles Philharmonic, Walter Henry Rothwell, conductor, on Nov. 10, in the Municipal Auditorium.

The Ebell Club, Mrs. C. E. Van der Water, president; Mrs. D. P. Dayman, chairman of program committee, will present a number of local and visiting artists.

Public School Music

Minerva C. Hall, director of the department of music, Long Beach city schools, believes in music for every child, and, with her twenty-three assisting supervisors and special teachers of music, is opening the gates of happiness and opportunity to many children who could never afford private lessons, by the class lessons in piano, voice, string and wind instruments, taught in the schools from the third grade through the high school. There are many bands and orchestras in the schools and bands and orchestras in Polytechnic High School taught and directed by George A. Moore. One of these the R. D. T. C. Band won first place and the prize of \$100 offered by the Los Angeles Civic Arts and Music Committee, in competition with Southern California School Bands, at Exposition Park, May 12.

Both boys' and girls' glee clubs are conducted in all the schools, and in the high schools light operas and cantatas are successfully given each season. The program of original compositions presented by the harmony classes was a wonderful demonstration of the thoroughness in which this branch of music is taught. Credits for music work are given in the grades the same as in the high schools. Music memory contests are conducted. Musical programs are the leading features on regular school assemblies, with professional artists aiding. All branches of music are taught in the night schools.

The Woman's Music Study Club enters upon its sixteenth year of activity, with a membership of 250. Mrs. O. G. Hinshaw, president; Mrs. W. T. Moore, chairman of program committee. A program by Long Beach composers attracted much attention last season, and a similar program will be a feature again this season, with a number of new composers represented.

Choral Organizations

Choral organizations giving interesting programs during the season are the Choral-Oratorio Society, a mixed chorus of 125 members, Dr. J. M. Forsyth, president; Clarence E. Krinbill, conductor. Soloists appear on each program. The opening concert will be in November.

The Madrigal Club, a mixed chorus of thirty-five voices, Melite C. Swartz, president; Rolla Alford, conductor, make

a feature of costume programs, cantatas and operettas with orchestral accompaniments. It will be heard in several programs this season.

The Lyric Club, a woman's chorus of forty-five voices, Mrs. R. A. Patrick, president; William Conrad Mills, conductor, and the Woman's Music Study Club Chorus of forty-five voices under L. D. Frey, will give a number of programs.

The newly-organized Bach Choir, Mrs. Ada Potter Wiseman, president; Franz Salbach, conductor, will present "Elijah" early in the season, with full orchestra and professional soloists.

The Thistle Club, the Caledonian Club, the Heather Club and all the men's luncheon clubs make a point of having mass singing and soloists at their meetings, and Community Service gives programs in the parks and the Municipal Auditorium, throughout the year.

ALICE MAYNARD GRIGGS.

CINCINNATI CHORUS BEGINS REHEARSALS

Many Adults Subscribe to Symphony Concerts Given for Children

By Philip Werthner

CINCINNATI, Oct. 11.—With the return of Frank van der Stucken, rehearsals of the May Festival Chorus are scheduled to be held on Tuesday and Friday evenings, after a preliminary meeting on Oct. 6. Many good voices are available this year and indications are that the chorus will be one of the best in recent years.

A feature of the subscriptions to the young people's concerts of the Cincinnati Symphony is the increased number of reservations made by adults who will accompany children. It has been demonstrated that, with the interpretative talks of Thomas J. Kelly, these concerts are as interesting to mature music-lovers as to students of the younger generations.

The date for Ernestine Schumann Heink's concert is Nov. 28.

Lino Mattioli's vocal classes at the College of Music have attracted singers from many States. Students for his master classes are enrolled from California, Georgia, Indiana, Kentucky, Louisiana, Michigan, New York, Ohio, Oregon and Texas. Margaret Powell, soprano; Grace Woodruff, pianist, and Mary Louise Gale, violinist, of the Conservatory of Music, gave a concert in Marshall, Mich., on Sept. 29. Tecla Vigna has returned from a vacation in Italy with her brother. Helen Jean Upperman, a student of Mme. Dotti, of the College of Music, gave a farewell recital on Sept. 26, displaying a pure voice. Corinne Hull, a pupil of Robert Perutz, is in charge of the violin department of the Conservatory's branch at Fort Thomas.

Philadelphia

[Continued from page 21]

Rodgers, soprano; Alfred Cortot, pianist; Sophie Braslau, contralto, and William Bachaus, pianist.

The musical program of the Philadelphia Forum will offer a large number of important events to its membership. A Wagnerian festival by Leopold Stokowski and the Philadelphia Orchestra, the return of the Boston Symphony after four years of absence to play under the new conductor, Serge Koussevitzky, special performances by the San Carlo Opera Company, the return of the Harvard Glee Club, ballets by Anna Pavlova and her Ballet Russe, and recitals by Hulda Lashanska, John McCormack, Feodor Chaliapin, Roland Hayes, Frances Alda and Emilio de Gogorza are among the musical events.

The Matinée Musical Club, under its new president, Mrs. Samuel Cooper, will meet fortnightly in the Bellevue-Stratford, presenting such well-known artists as John Charles Thomas, Florence Cowanova, Elly Ney, in addition to a large number of club members in varied programs. The chorus directed by Helen Pulaski Innes, the orchestra directed by Alexander Smallens and the harp ensembles, junior and senior, directed by Dorothy Johnson Baseler will participate in many of the programs. The opera class is an innovation and will make its debut during the fall. There will be the usual big evening midwinter concert followed by a dance. One program will be devoted to "The Universal Message—Peace," in which the chorus and club will combine with the Strawbridge & Clothier Chorus, directed by Dr. Herbert J. Tily, who will act as guest conductor in a demonstration of the international quality and value of music. Mrs. Edwin Garrigues is chairman of the program committee, with Mrs. Philip Lynch as vice-chairman.

The Philadelphia Music Club, with Mrs. Edwin Watrous as president, has elaborate plans for the season. There will be fortnightly meetings in the afternoon at the Bellevue and some evening affairs in the Academy of

Music. The most important of the latter will be the annual revival of some worth while and little produced work, such as "Orfeo" and "Mireille" of previous seasons. Club composers' day will feature a number of Philadelphians, such as Frances McCillin and Elizabeth Gest. A big choral concert will be given under direction of Clarence Bawden. The Women's Symphony Orchestra, which is composed entirely of women and all club members, will be directed by J. W. F. Leman and will be heard at many of the club events. The interpretative dancing class will be seen several times and will give at one concert a complete ballet. Many of the club members will appear on the regular programs.

The Strawbridge & Clothier Chorus, in addition to taking part in the "Music and Peace" concert, will give during the Yuletide William Lester's cantata, "The Manger Babe," with Mr. Lester as guest conductor. The usual spring concert with music and pageantry blended will be given under Dr. Tily's direction.

The Choral Society will fulfill its olden tradition by giving "Messiah" in the Academy during the holidays. Dr. Henry Gordon Thunder has conducted it for more than thirty years. The society will also give a program or two of oratorio and standard choral numbers.

The Mendelssohn Club, under Lindsay Norden, will celebrate its fiftieth season. An enlarged chorus will give a com-

memoration concert in the Academy of Music on Feb. 11.

The Chamber Music Association gives programs in the Bellevue on Sunday afternoons for members only, as Pennsylvania laws do not permit sale of tickets for Sunday entertainments. Among the organizations which will play are the Flonzaley Quartet, the Rich Quartet, the Boyle-Penha-Gittelson Trio, the Rich-Kindler-Hammann Trio, the Philadelphia Orchestra Ensemble and a joint sonata appearance of Olga Samaroff and Georges Enesco. The concerts will be given in the Bellevue ballroom. A similar organization is giving concerts at the Germantown Cricket Club for the suburbanites.

The Friends of Chamber Music, which started a career last season, will extend its activities. Henri Elkan of the Philadelphia Orchestra is the moving spirit, and various members of that organization, as well as some visitors, will be heard in unusual excerpts from chamber music literature.

There will also be concerts by the Fortnightly, the Orpheus Club, the Tioga Choral in oratorios, the Palestrina Choir directed by Nicola Montani in old ecclesiastical music and other numbers, the various Sängerbunds, the Welsh Choir, the West Philadelphia Music Association and various other organizations. Plans for most of these are not yet complete. W. R. MURPHY.

STOKOWSKI AUDIENCE JUDGES MODERNISTS

Conductor Asks Philadelphia Patrons to Hiss or Applaud Casella Work

By H. T. Cravens

PHILADELPHIA, Oct. 13. — Leopold Stokowski, who has a way of taking the public into his confidence in impromptu platform speeches, resumed the practice at the opening concert of the Philadelphia Orchestra, inaugurating the twenty-fifth season of that organization in the Academy of Music, on Friday afternoon, Oct. 10. The conductor, whose intense interest in modernist music is well known, recently made the statement that works of the newest composers would be banished from this season's programs. Considering the source, a note of irony was perhaps discernible in this pledge. But music lovers who did not detect this became alarmed. The orchestra management and Mr. Stokowski were bombarded with protests. Newspapers took up the discussion editorially. To cap the climax the conductor began the musical year by listing an extremist work, the "Elegia Eroica," by Casella on his initial program.

Just before it was played at the matinee concert, Mr. Stokowski stepped to the front of the stage, explained his predicament and confessed that his original intention to restrain his own enthusiasm for the modernists had been affected by "an avalanche" of objections. It was deemed fitting therefore, to put the matter to a vote. Traditionalists were asked to hiss their distaste for contemporary scores. Possessors of more catholic appetites were requested to applaud. The plaudits won, although sibilant marks of disapproval were distinctly audible. Obviously Mr. Stokowski relished the piquancy of the situation.

The Casella work, which seems to be a companion piece to the "Pages of War," previously disclosed, proved to be of a quality warranting serious consideration from all but the most hide-bound and esthetically inflexible auditors. It is sombre, biting, obviously sincere, with passages of stern tragic beauty. As an elegy in a single unrelieved mood, it is perhaps a trifle long. Compared with the products of Satie and the French "Six," it is even conventional in character, with frank reminiscences of Richard Strauss and at times the instrumental coloring of Debussy. Its most effective writing is for the trillful musings of the clarinet, oboe and flute, with adroit and economic employment of the celesta. It was fairly well received at the afternoon and the Saturday night concert. On the latter occasion Mr. Stokowski made no address.

The program offered in contrast the Fifth Symphony of Beethoven, dramatically but not particularly poetically interpreted; a superb reading of the familiar "Euryanthe" and a ringing proclamation of the "Rienzi" Overture, to which Mr. Stokowski gave an emphasis of nobility not always suggested by performances of this early Wagnerian work. In the matter of interpretation, the gem of the musical roster was a suite of five numbers from Bizet's "L'Arlesienne," including the Overture, Minuet, Adagio, Danse Provencale and Carillon. The Danse is not usually incorporated in this concert adaptation of the wonderful incidental score for Daudet's play. Mr. Stokowski was credited with having "arranged" this movement. The Danse normally constitutes an episode in the Pastorale, and was merely extracted with comparatively little editing from this movement of another suite. It may be said that the color, tone, and responsive technic of the orchestra gave, throughout the concert, promise of a brilliant season.

William Wade Hinshaw to Use New "Figaro" Translation

A new translation into English of the libretto of the "Marriage of Figaro" has been made by H. O. Osgood expressly for William Wade Hinshaw's Mozartean production. This follows closely, but not slavishly, the original book of Lorenzo Da Ponte, and is written in admirable style.

Koussevitzky Stirs Boston

[Continued from page 6]

love them passionately as others are passionate in their love for horses or women—are like living creatures. What I wanted to express in the 'Pacific' is not the noise of an engine, but the visual impression and the physical sensation of it. These I strove to express by means of a musical composition. Its point of departure is an objective contemplation: quiet respiration of an engine in state of immobility; effort for moving; progressive increase of speed, in order to pass from the 'lyric' to the pathetic

state of an engine of 300 tons driven in the night at a speed of 120 miles per hour."

Fast Engine Music

The music strikes the listener with its harsh, snorting cacophony. In spite of the composer's declaration to the contrary, the score, in an objective sense, does express the noise of an engine—the hissing of steam, the grinding of wheels, the clatter of its parts. There are, to be sure, moments of subjective contemplation when the imaginative spirit predominates. A triplet running figure momentarily relieved the strain of the discordant measures. But as the engine gains in momentum, so does the rushing rhythm of the music. With Mr. Koussevitzky at the throttle, the orchestra is driven at break-neck speed, and with deafening din, to an overwhelming climax. By a dexterous manipulation of rhythm, Honegger puts the breaks on and the panting engine gradually comes to a stop. Mr. Koussevitzky's conducting of Honegger's intricate work was a tour de force.

The concert closed with "The Poem of Ecstasy" by Scriabin, upon whose works Mr. Koussevitzky is an acknowledged authority. In this music the conductor again found outlet for his fiery and vital temperament. Smouldering and restless intimations of impending climaxes were ingeniously contrived. The powerful imagination of the conductor led the "Poem of Ecstasy" on to a finale of sublime proportions. When the music ended, Mr. Koussevitzky received a tumultuous reception.

The nature of Mr. Koussevitzky's initial program and his manner of conducting disclose him as a musician markedly predisposed for highly dramatic and strongly rhythmed music. He reveals an unrelenting electric intensity when the music burns white hot; yet as a lyricist he can endow a phrase with a calm beauty.

As a technician, Mr. Koussevitzky presents points of especial interest. In lyric moments it is characteristic of him to hold his baton lightly poised on his forefinger, with the palm of his hand turned slightly upward. But when the rhythms begin to snap, his hand turns over sharply, and with firmly gripped baton he points from an angular wrist and forearm. At times, even in robust passages, he almost ceases conducting with his right hand; his left hand carries the rhythmic burden, while his right hand is reserved for telling accents. In the climaxes his gestures are ample, far-flung and unrestrained. In such moments his entire body, too, is animated. His gestures become almost theatrical, his exhortations to the instrumentalists are compelling.

In the green room Mr. Koussevitzky was warmly congratulated by many distinguished musicians. Henry Hadley of the New York Philharmonic and Rudolph Ganz of the St. Louis Symphony were among those to extend their felicitations. HENRY LEVINE.

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BALTIMORE REACHES NEW PINNACLE



FACTORS IN MOVEMENTS WHICH DISTINGUISH BALTIMORE'S MUSICAL LIFE

1, The Auditorium, Lyric Theater; 2, Frederick R. Huber, Municipal Director of Music, Managing Director of the Lyric Theater and of the Publicity Department in the Peabody Institute; 3, Mrs. Louis K. Gutman, President of the Baltimore Music Club. 4, Harold Randolph, Director of the Peabody Conservatory; 5, Mrs. Wilson-Greene, Concert Manager of Washington, Baltimore and Richmond, and President of the National Concert Managers' Association; 6, Memorial to Francis Scott Key, Author of the "Star-Spangled Banner," with Bronze Statue of Orpheus and Pedestal by the American Sculptor, Charles H. Niehaus, at Fort McHenry; 7, William A. Albaugh, Concert Manager; 8, George Castelle, Conductor of the Castelle Vocal Ensemble and of the Meyerbeer Singing Society, and Coach; 9, Eugene W. Wyatt, Conductor of the Metropolitan Male Chorus and of the Treble Clef Club, Organist and Choirmaster of St. David's Protestant Episcopal Church, Roland Park; 10, Charles H. Bochau, Conductor of the Johns Hopkins Orchestra, Director of the Music Department in Maryland School and Member of the Peabody Faculty

BALTIMORE, Oct. 11.—In making a forecast for the season, it is pertinent to point to the spirit of municipal music activity which seems so strongly asserted through the impressive bronze statue of Orpheus by Charles H. Niehaus at Fort McHenry as a national tribute to Francis Scott Key, author of the "Star-Spangled Banner." The official stamp placed upon American music by the establishment of the unique Municipal Department of Music, which guides the interests of the Baltimore Symphony, the Baltimore Civic Opera, a series of public park concerts and community singing and also shapes the artistic course of local composers by giving public support and hearings, has aided Baltimore's reputation as a music center.

Baltimore will continue to spread musical influence through various municipal organizations this coming season and will aid cultural advantages offered through the Peabody Conservatory of Music, a series of symphony concerts by the Philadelphia, New York, Boston and other important orchestras, the Music-Lovers' Course, the Philharmonic series of concerts, the Wilson-Greene Concert Course, the Baltimore Civic Opera and the schedule of the Baltimore Music Club. Besides these there will be

appearances of the Castelle Vocal Ensemble, the Metropolitan Club, Treble Clef Club, Hopkins Orchestra and other musical associations. Engagements of the Chicago Grand Opera Company and the Metropolitan Opera Company's spring season will lend brilliance to a season of unusual artistic activity.

The enterprise which surrounds the work of the Baltimore Symphony will again broaden its scope with a series of children's concerts, as announced through the office of the Municipal Department of Music. Frederick R. Huber, director of this department, found the experiment made last season so successful that these special children's programs will be stressed this season. The regular series of symphony programs will be prepared by Gustave Strube, conductor, who intends to make features of scores by local musicians.

The Baltimore Civic Opera will co-operate with local coaches, David Melamet, George Castelle, Eugene Wyatt, and teachers of the Peabody Conservatory. This plan is being formulated through Mr. Huber. It will enable local singers to test their ability and gain professional discipline. Mr. Huber speaks of a civic chorus, an amalgamation of different choral organizations, and plans to present this large chorus in the course of the season. This sub-

stantial evidence of municipal interest promises an unusually active season, a real democratic mingling of musical ideals for the community.

The Peabody Conservatory building project shows the growth of this sterling institution. Plans for enlargement, now under way, involve an expenditure of \$500,000. The main building has been rebuilt and enlarged. Increased office space, a musical library, reading room, another concert hall, several large class rooms and twice the number of teaching studios are included in the reconstruction. The director, Harold Randolph, states in a summary for last season that 2604 students were enrolled in the winter term and 234 in the summer. Ninety-six teachers gave instruction, thirty-seven courses were given and 342 concerts presented throughout the season. The enrollment for the coming season shows a marked increase at the beginning of the October term. Nicholas Avierino of Russia has been invited to teach viola and violin in the main department. G. Herbert Knight, teacher of organ and harmony, has withdrawn from the Peabody staff to accept a similar post at Grinnell University, Iowa. The Friday afternoon recital series at the Peabody Conservatory will continue as in the past. This series presents faculty members in recitals and introduces

other artists. The cultural value of this series is highly esteemed.

Attractive Series Booked

Bookings for the Lyric Theater include the New York Symphony, New York Philharmonic, Philadelphia, Boston and Baltimore orchestras and individual artists who are included in courses offered by local managers. The Harvard and Princeton glee clubs are also booked. The Chicago and Vienna opera companies and a series of performances tentatively arranged by the Metropolitan Opera Company will brighten the calendar at the Lyric Theater. These operatic engagements are being launched through the interest of Dr. Hugh Young, Dr. R. L. Dohme, Mr. Huber and other guarantors who are underwriting the performances. The bookings are for February and the late spring. J. Albert Young, manager of the Lyric Theater, has supervised improvements to the auditorium and will give attention to house management, as in the past.

William A. Albaugh, local manager, announces the Music Lovers' Course at the Lyric, to include appearances as follows: Feodor Chaliapin, Oct. 24; Anna Pavlova and her ballet, Nov. 22; Efrem Zimbalist, Dec. 30; Maria Jeritza,

[Continued on page 126]

Cleveland Carries Banner of Music Ever Higher



SOME OF THOSE WHO SHAPE CLEVELAND'S ARTISTIC DESTINY

1, Mrs. Franklyn B. Sanders, Assistant Director of the Cleveland Institute of Music; 2, Exterior of the Cleveland Public Auditorium; 3, Adella Prentiss Hughes, Manager of the Cleveland Orchestra; 4, John L. Severance, President of the Musical Arts Association Operating the Cleveland Orchestra; 5, Nikolai Sokoloff, Conductor of the Cleveland Orchestra; 6, Ernest Bloch, Director of the Cleveland Institute of Music; 7, Arthur Shepherd, Assistant Conductor of the Cleveland Orchestra; 8, Catherine Saunders, Director of the Music School Settlement; 9, Philip Miner, Secretary-Treasurer of the Cleveland Concert Company; 10, Charles D. Dawe, Director of the Orpheus Male Choir; 11, John A. Penton, President of the Cleveland Concert Company; 12, Lincoln G. Dickey, Manager of the Public Auditorium; 13, Mrs. A. B. Schneider, President of the Fortnightly Musical Club

CLEVELAND, Oct. 11.—Cleveland has reached a prominent place in the music world. In addition to concerts given by the Cleveland Orchestra, two opera seasons have been largely attended. Last season appearances of the Metropolitan and Chicago Civic opera companies attracted record audiences, and prospects for this season are even brighter.

The Cleveland Orchestra has been active in blazing the trail for this advance. Operated and maintained by the Musical Arts Association, the orchestra enters its seventh season under the baton of Nikolai Sokoloff and the management of Adella Prentiss Hughes, who founded the organization. Arthur Shepherd is assistant conductor. Activities cover a wide field. In addition to the children's concerts, in cooperation with the Board of Education, forty members of the orchestra give instru-

mental instruction to public school pupils. Music memory contests have developed for adults, as well as classes in public, private and parochial schools. Members of the Parent-Teacher Association, mothers' clubs and the City Club are students. At the close of the symphony season, a contest will be held in Masonic Hall, the fifth of its kind.

Officers of the Musical Arts Association are: John L. Severance, president; Dudley S. Blossom, executive vice-president; D. Z. Norton and William G. Mather, vice-presidents; Adella Prentiss Hughes, secretary, and A. A. Brewster, treasurer. The Women's Committee has formed an auxiliary to further the interests of the orchestra and increase a general desire for musical knowledge.

The Cleveland Orchestra will begin its seventh season Oct. 16, with Mr. Sokoloff conducting. Eighteen pairs of subscription concerts will be given, an increase of two over last year, on Thursday evenings and Saturday afternoons. Programs will include many new compositions, as well as favorite ones of other seasons. Among the works to be heard

here for the first time are pieces by Bach, Mozart, Grétry, Sibelius, Rimsky-Korsakoff, Richard Strauss, Borodin, Balakireff, D'Indy, Goossens, Debussy, Ravel, Arnold Bax, Goldmark, Ernest Schelling, Honegger, Stravinsky and Charles Martin Loeffler. Other music to be included embraces the "Pagan Poem" and the annual Tchaikovsky and Wagnerian programs. The Wagnerian concert will have Elsa Alsen and Clarence Whitehill as soloists.

The appearance of Igor Stravinsky as guest conductor-composer is announced for a February program. Soloists booked to appear with the orchestra are: Maria Ivogün, soprano; Edward Johnson, tenor; John Charles Thomas, baritone; Pablo Casals, 'cellist; Mischa Elman, Georges Enesco and Efrem Zimbalist, violinists; Olga Samaroff, Alfred Cortot, and Beryl Rubinstein, pianists, and three members of the orchestra, Arthur Beckwith, concertmaster; Carlton Cooley, viola player and Victor de Gomez, 'cellist.

Attractive programs in addition to the regular series will include ten popu-

lar Sunday afternoon concerts, four junior high young people's concerts, four children's concerts in Masonic Hall and two children's concerts in West Tech High School. The orchestra's schedule for tours will require trips of from three to six days once a month for seven months. In addition to a long list of return engagements, there is an extended one of first time appearances. The annual New York concert is scheduled for Dec. 9 in Carnegie Hall. Other annual events will include the Yale University concert; Hamilton, Ont., concert which, for the fourth season will be given in conjunction with the Elgar Choir, and the Spring Festival in Oberlin, Ohio. The tour will also include fifteen children's concerts, with Mr. Shepherd conducting.

Institute Expands

The Cleveland Institute of Music opened its fifth season Oct. 1 with an increase in registration of sixty-six per cent over last year. Ernest Bloch is director and Mrs. Franklyn B. Sanders, assistant director. Dalcroze eurythmics

Music Permeates All Phases of Cleveland's Life

and piano pedagogy are among the new subjects announced. Gladys Wells, a graduate of the London School of Dalcroze Eurythmics, will be a special instructor. The two years' course in piano pedagogy will be conducted by Beryl Rubinstein. By arrangement with the Cleveland public schools, a selected group of children will be given instruction in piano and violin at the Institute. These courses will be part of the practice teaching of senior students following the teachers' certificates course. Practically all of the former staff remains, and a new member, John Peirce, baritone, will head the voice department. Among the privileges are the Institute Chorus and String Orchestra, both under Mr. Bloch.

The Institute String Quartet, which gave half of Beethoven's quartets in the Cleveland Museum of Art, will finish the series this year. The Quartet is made up of the following members of the Institute faculty: André de Ribautpierre, Charlotte Demuth Williams, William Quincy Porter and Rebecca Haight. Officers are: Charles Edwin Briggs, president; Mrs. D. Z. Norton and H. G. Dalton, vice-presidents; Carl A. Lohmann, treasurer; Mrs. James Edward Ferris, secretary; Sheldon Cary, chairman of the executive committee, and Mrs. Albert S. Ingalls, vice-chairman.

The Museum of Art sponsors the series of "musical exhibitions" inaugurated last season by Douglas Moore, curator of the department of music. Mr. Moore will give fifteen illustrated lectures on music appreciation. The season will open Oct. 17 with Lila Robeson, contralto, as soloist. In addition to semi-monthly recitals by the Museum organists, Mr. Moore and Arthur W. Quimby, organ programs will be given by Nadia Boulanger and Albert Riemschneider. Mr. Moore will also give six talks on masters of music. Seven Sunday afternoon programs will bring forward Ratan Devi in a lecture-recital on the music of India; Wanda Landowska in a harpsichord recital; Padraic Colum and Cathal O'Byrne in "Songs and Legends of Ireland," and a performance of Ernest Bloch's Quintet for Piano and Strings, under the composer.

The Cleveland Music School Settlement enters its sixth season under the direction of Catherine Saunders, maintaining a branch school with five teachers and sixty students. The School opened Sept. 15 with a large increase in registration and a faculty of thirty-five. Piano, violin and voice departments continue under Nathan Fryer, Harold Berkley and Alice Shaw Duggan. C. C. Chappell returns to the voice department after spending the summer in Paris. Maurice Dufrasne, cellist with the Cleveland Orchestra; Edgar Bowman, as teacher of piano and theory, and Margaret Craig, official accompanist, are also faculty members. Newly elected officers are: Arthur Pomeroy, president; Mrs. Philip Mather and Mrs. Henry P. McIntosh, Jr., vice-presidents; Mrs. Julius Fryer, secretary, and Carl A. Lohmann, treasurer.

Russell V. Morgan is acting director of music in the public schools, with an enlarged faculty of more than eighty. Instruction is given in all branches. Under Harry F. Clark, each section has its own orchestra and band. Eugene J. Weigel is supervisor of junior high orchestras. Helen M. Hannen of Northwestern University comes this year as assistant supervisor of elementary orchestras. A new vocal department with six teachers has been formed. Six concerts will be given by children in the



CAPTAINS OF FORCES THAT AID CLEVELAND'S ADVANCE

- 1, Douglas Moore, Curator of the Music Department, Cleveland Museum of Art; 2, Zoe Long Fouts, Director of the Fortnightly Musical Club Chorus; 3, Wilson G. Smith, President of the Musical Association, Composer and Critic; 4, Russell V. Morgan, Director of Music in Public Schools and Dean of the Northern Ohio Guild of Organists; 5, Walter Logan, Conductor of the Cleveland Concert Band; 6, The Cleveland String Quartet, Arthur Beckwith, First Violin, Carlton Cooley, Viola, Victor de Gomez, 'Cello, Ralph Silverman, Second Violin; 7, Frederic Gonda, Concert Manager; 8, Dr. Charles E. Clemens, Professor of Music in Western Reserve University; 9, John Van Dyke Miller, Conductor of the Singers' Club; 10, G. Bernardi, Concert Manager

grades and four by junior high students. A spring concert will be given in Music Week with a senior band of 125 and an orchestra of from ninety to 100 from twelve high schools participating.

The Fortnightly Musical Club discontinues its policy of managing concerts by visiting artists. Six matinées, three evening recitals and monthly informal teas are scheduled for this thirtieth season. The Club Chorus will assist. Officers are: Mrs. A. B. Schneider, president; Mrs. Frances Kortheuer and Mrs. Arthur Bradley, vice-presidents; Mrs. J. Powell Jones, secretary, and Mrs. J. Homer Kapp, treasurer.

The Fortnightly Club Chorus, with a membership of 100, resumed rehearsals for its second season Oct. 7, under Zoe Long Fouts. Mrs. Harry L. Goodbread is accompanist.

The Singers' Club is preparing for

its thirty-second season. Three concerts will be given in Masonic Hall. The first will have Merle Alcock, contralto, as soloist Dec. 11. Tito Schipa, tenor, will sing at the second, March 5, and Nanette Guilford, soprano, will appear at the third in May. John Van Dyke Miller was recently elected conductor, to succeed Edwin Arthur Kraft. Mr. Miller has served as one of the club's two accompanists for five years. Officers are: Albert Fiebach, president; James A. McMahon, vice-president; Ralph B. Hunter, recording secretary; E. S. Trayte, financial secretary, and J. W. McKechnie, treasurer.

The Orpheus Male Choir will participate in the international contest in Pittsburgh, later sailing for Europe to compete again in the National Eisteddfod in Wales, where it won first prize last year. Bookings have been made for

appearances in England and Wales. An American tour will include concerts in Youngstown, Pittsburgh, Wilkes-Barre and Scranton. The Club will also sing in the Park Theater.

Adella Prentiss Hughes announces a concert by Ernestine Schumann Heink, March 20, in Masonic Hall.

Rosa Ponselle on Oct. 19, Paul Whiteman, Nov. 9 and 10; Giovanni Martinelli, Jan. 25, and Beniamino Gigli, March 8, in Masonic Hall, are announced by G. Bernardi.

Frederic Gonda will present Roland Hayes, Nov. 9; Francesco De Leone's and Cecil Fanning's new opera "Algila," under the auspices of the Federation of National Music Clubs, Nov. 14 and 15; Socrate Barozzi, violinist, Nov. 23, and the San Carlo Opera Company

[Continued on page 167]

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Birmingham, Ala.

[Continued from page 43]

Feb. 11. All the concerts of the Music Study Club will be given, as last year, in Phillips High School Auditorium.

In addition to the Artists' Course, there will be three "Matinée Musicales" given free to the club members. The club also offers a Juvenile Course, consisting of the symphony orchestra matinées and a piano recital by Beryl Rubinstein. The National Federation of Music Clubs "Course of Study in Music Understanding" has been adopted by the club, and intensive study will alternate with musical programs at the fortnightly morning meetings.

The Birmingham Music Teachers' Association, of which Abigail Crawford is the new president, will bring at least one pianist during the season, but has no definite announcement at this time. The Allied Arts Club, Ferdinand Dunkley, president, will take part more

or less in all the artistic activities of the city, and hopes to prove of helpful value in all such endeavors. In its membership are numbered the city's most prominent workers in each of the arts, and there will be musicales, dramatic readings, and art exhibitions during the season. The club also plans some entertainments in honor of visiting musicians and other artistic celebrities.

W. Lawrence Meteyarde, organist, choir director, and carillonneur of First Presbyterian Church, will augment his choir for the performance of Bach's cantatas, "O Light Everlasting" and "Jesu, Priceless Treasure," as well as some of the old English madrigals. Mr. Meteyarde states that his express wish and endeavor will be to make the music of the church more devotional and less merely entertaining.

Among the local artists planning to give recitals during the season are Marion Stavrovsky, soprano; Rebecca Bazemore, contralto; Owen Gillespy, tenor; Carl Herring, pianist; and W. L. Meteyarde, organist.

FERDINAND DUNKLEY.

SEVEN GLEE CLUBS WILL COMPETE IN BALTIMORE

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BALTIMORE, Oct. 11.—The Baltimore-Washington district of the Associated Glee Clubs of America will give a public concert at the Lyric on Dec. 4, when four Baltimore and three Washington organizations will be heard in a competitive program, under the auspices of the parent organization in New York. The event, which is the first venture outside New York, will seek to set forth the ideals and purposes of the national organization.

The four Baltimore clubs are the Grachur Glee Club, of fifty voices; the Meyerbeer Singing Society, forty voices; the Metropolitan Glee Club, fifty voices,

and the Baltimore and Ohio Glee Club, composed of fifty singers. The Washington clubs are the Incom Club (Interstate Commerce Commission Club) thirty-five voices; the Almas Glee Club, forty voices, and the Davidson Glee Club, twenty-four voices.

The program will include "The Star-Spangled Banner," "Prayer of Thanksgiving," "Song of the Volga Boatmen," "Glorious Forever," by Rachmaninoff, Chorus of Pilgrims, by Wagner, and "Invictus," by Bruno Huhn as numbers for competitive singing. Elsa Baklor, soprano, will appear as soloist. Among the Baltimore conductors interested in the event are Herbert Smock, George Castell, Eugene Wyatt, A. Lee Jones and Robert M. Van Sant. The massed chorus of 300 male voices, will probably become available for other musical programs in neighboring cities.

F. C. BORNSCHEIN.

Charles Stratton has been engaged for concerts in Burlington, Vt., on Nov. 6 and in New York City on Nov. 7.

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AMELITA GALLI-CURCI Says—



February 23, 1923.

Dear Mr. Proschowsky—

Having been associated with you for the past eight weeks, let me express my appreciation of your thorough understanding of the TRUE ART of singing and the intelligent simplicity of your elucidations, through which I have been able to discover and use new beauties in my own voice. It is with a feeling of great satisfaction that I commend to you those artists and students who seek the truth in singing—the beautiful and lasting art of "BEL CANTO."

Gratefully yours,

AMELITA GALLI-CURCI.

Mr. William Mac Phail,
Mac Phail School of Music,
Minneapolis, Minn.

October 16, 1923.

Dear Mr. Mac Phail:

I am much interested to learn that Frantz Proschowsky will teach a master class at the Mac Phail School of Music next June. I first met Mr. Proschowsky through Josef Lhevinne, the pianist, and read a book of his, then in M.S., entitled *The Way to Sing*. I found that his ideas were so nearly my own that I became interested in him to the extent of inviting him to be my "critic" and advisor. I found him to possess the keenest ear I have ever encountered and an exact and thorough knowledge of the precious art of bel canto. He revealed to me new beauties in my own voice and I do not hesitate to say that his understanding of the voice is so thorough and his elucidation given with such definite simplicity that his is the finest vocal understanding of which I have knowledge.

Believe me,

Sincerely yours,

(Signed) A. GALLI-CURCI.

"The Way to Sing"—by Frantz Proschowsky

Published by C. C. BIRCHARD & CO., Boston, Mass.

Milwaukee Seeks Civic Subsidy for Opera



PROMINENT IN MILWAUKEE'S MUSICAL ENTERPRISES

Left to Right: Margaret Rice, Manager of the Twilight Musicales and of the Milwaukee Series of Ten Concerts by the Chicago Symphony, Secretary of the National Concert Managers' Association; Carl Eppert, Conductor of the Milwaukee Symphony; P. J. Kuipers, President of the Arion Musical Club; Herman Zeitz, Conductor of the Milwaukee Musical Society

MILWAUKEE, Oct. 11.—With interest in music steadily growing, with plans developing for an opera company and a symphony orchestra, and with improvements outlined for music in the schools, in addition to a long list of concerts, the season will be one of the best in local history.

Two prominent managers, Marion Andrews and Margaret Rice, have drawn up elaborate schedules for which a large ticket demand is expected; and choral clubs are active. Miss Andrews has booked three courses, one at Racine, one at Kenosha, Wis., and one at Milwaukee. She has also booked four special attractions for Milwaukee and is negotiating with at least eight more.

The Racine course in the Orpheum Theater will include three events: Ernestine Schumann Heink on Nov. 3; the San Carlo Grand Opera Company, Nov. 24, and Tito Schipa, Jan. 26. The Kenosha course, in the Orpheum Theater, will present Dusolina Gianninni on Oct. 27; Tito Schipa, Nov. 26; Renée Chemet, Dec. 10; Anna Pavlova, Jan. 19, and Moriz Rosenthal, Feb. 9.

Miss Andrews' big course at Milwaukee specifies six events, all in the Pabst Theater, with Alma Gluck at a Sunday matinee on Oct. 26; the San Carlo Opera Company, Nov. 22; Moriz Rosenthal, Dec. 5; Tito Schipa, Jan. 25; Lionel Tertis, Feb. 27, and Maria Jeritza, March 20. The fourth extra attractions booked by Miss Andrews include Mme. Schumann Heink in the Pabst Theater, Nov. 2; John McCormick, Auditorium, Nov. 18; Mme. Pavlova, matinee and evening, Pabst, Jan. 17, and Vladimir de Pachmann, Pabst, March 1. Miss Andrews will also book other attractions.

Miss Rice will present two courses, as in previous years. One will be given by the Chicago Symphony, playing at ten concerts with extra matinees for children; and the other is to consist of the Twilight Musicales in the Pabst Theater. The first is designed to aid needy students, and the latter is to bring the best music to the public at the lowest possible prices. The Chicago Symphony will play in the Pabst Nov. 10 and 24, Dec. 8, Jan. 12 and 26, Feb. 9 and 23, March 9 and 23 and April 6. This entire course is now sold out.

The Twilight Musicales will consist of one evening program and five matinees. This course will open with Toti Dal Monte on Oct. 13, followed by Guiomar Novaes, Nov. 16; Sylvia Lent and Gilbert Ross, Dec. 7; Elena Gerhardt, Jan. 11; Arthur Shattuck, Feb. 8, and Harold Bauer and Pablo Casals, March 29. The ticket sale for the Twilight Musicales is ahead of sales in other seasons and indicates capacity houses. One extra has been booked by Miss Rice—Roland Hayes, Negro singer, in the Pabst on Feb. 5.

Plans for summer and winter opera are still in the making. Local groups have been formed to stir up interest in the project, and promoters intend to ask the city for several thousand dollars to give opera in parks in the summer, and to present at least a week of winter opera, probably in the Auditorium. Beecher Burton has taken the lead in this work, his singers having given sev-

eral light operas. The Milwaukee Park Board visited St. Louis last summer and was impressed by the large audiences and the fine music in the outdoor theater there.

The Polish Opera Company of Milwaukee has also given several operas, and has stimulated interest in wider operatic projects, both here and in Chicago. Their plans will be even more extensive this year.

Plans for Oratorios

Musical clubs are inclining to oratorios more and more, due to the fine public response which has followed such efforts in the last year or two. More oratorios will be given this year than for many seasons.

The most ambitious attempt along this line will be the production of Verdi's Requiem by the Milwaukee Musical Society. Under Herman A. Zeitz, the chorus will number from 150 to 200 voices, and accompaniments will be played by the Minneapolis Symphony. The president is Henry Hesse. The Musical Society will also sponsor a separate concert by the Minneapolis Symphony the same day, May 10, the orchestra playing in the afternoon, with soloists, and the chorus giving the Requiem at night.

These concerts will be in the Pabst Theater. This season will see the seventy-fifth anniversary of the Society. For years this organization was the chief choral group in the city, also bringing many of the world's leading artists here.

The Arion Musical Club will give an oratorio. Due to the approval given the production of Mendelssohn's "Elijah" last year, the Club will sing Mendelssohn's "Hymn of Praise" on May 7 in the Pabst Theater. The other two concerts in the regular season of three will be on Nov. 13, with Louise Homer Stires as soloist, and March 5 with Frederick Gunster as soloist. "Messiah" will be given on Dec. 29.

The Arion Club will again organize a juvenile section, the Arion Junior Musical Club, with some 300 singers, ranging from eight to eighteen years of age, under Dr. Daniel Protheroe, conductor of the adult Arion Club. The Juniors will give their annual concert in the Pabst in May.

The Lyric Male Chorus, with some eighty members, will have one of the most active seasons in its history under Alfred Hiles Bergen. Samuel McKillop, president, says the club will give two regular concerts in the Pabst Theater, one on Dec. 4 with Alexander MacFad-

yen, composer and pianist, as soloist. The other concert will be on April 23, with a soloist. The Club will also sing at Eau Claire, Wis., Oct. 16, for the Northwestern Teachers' Association. Mr. Bergen will present some a cappella singing and hopes to have the club ultimately sing always without accompaniment. The Lyric Male Chorus sponsors a male choir composition contest with prizes of \$100 and \$50. More than 100 entries are anticipated. The Club will sing the first prize number at its April concert.

The A Cappella Chorus conducted by William Boeppler will give two concerts, as usual. The plan is to give a part-song program in the fall and an oratorio in the spring. A chorus of 200 mixed voices is anticipated.

The Milwaukee Symphony Orchestra Association has worked out an elaborate budget calling for a guarantee of \$50,000 a year for three years. Carl Eppert is conductor. His budget calls for seventy players, engaged for twenty-two weeks with four or five rehearsals weekly, and a total expenditure of from \$85,000 to \$100,000 a year. His plan is for twelve pairs of symphonic concerts, eight pop-

[Continued on page 110]

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Many Concerts Will Give Zest to Indianapolis' Season



MUSICAL LEADERS AND PROMINENT LANDMARKS IN INDIANAPOLIS

1, John Herron Art Institute, Where Club and Sunday Afternoon Programs Are Given in Sculpture Court; 2, Arthur I. Franklin, New President of the Mendelssohn Choir; 3, Mrs. Hugh McGibney, Newly-Elected President of the Indianapolis Matinée Musicale; 4, Indianapolis Soldiers' and Sailors' Monument

INDIANAPOLIS, IND., Oct. 11.—Announcements for the season show that Indianapolis will have ample opportunity of hearing good music.

The Ona B. Talbot Fine Arts Association announces eight concerts; the Indianapolis Symphony Society will give a series of three orchestral programs; the Indianapolis Matinée Musicale, six artist recitals and six concerts by members of the society; the Indianapolis Federation of Public School Teachers' two concerts by the school teachers' chorus under Ernest Hesser, with solo artists; the Athenaeum Music Society, three concerts; the Mendelssohn Choir, two concerts and the Männerchor, several Sunday afternoon artist concerts and the winter season of choral concerts with soloists. The Cadle Tabernacle Association has booked three concerts, and the Harmonie Opera Study Club, the Fortnightly Music Club and two musical sororities, Mu Phi Epsilon and Sigma Alpha Iota, will be active. The Organists' Guild and the Indiana Chapter of Harpists also plan interesting events.

Ona B. Talbot, managing director of the Indianapolis Symphony Society, announces that three concerts are assured every season for the next three years. This is the result of the increased interest shown in these concerts, which were inaugurated two years ago by Mrs. Talbot, who obtained guarantors investing \$100 each in tickets. A series of three evening concerts offer the Cincinnati Symphony, Fritz Reiner, conductor, assisted by the Mendelssohn

Choir, Elmer Steffen, leader, and Rafaelo Diaz, tenor soloist, on Dec. 22; the Minneapolis Symphony, under Henri Verbruggen and Lewis Richards, harpsichord soloist, Feb. 9, and the St. Louis Symphony, Rudolph Ganz, conductor, with two soloists, Helen Traubel, dramatic soprano, and Rudolph Ganz, pianist, Mar. 16. Attractions of the Ona B. Talbot Fine Arts Association are: Sergei Rachmaninoff, Nov. 16; Geraldine Farrar in her version of "Carmen," Dec. 7; Fritz Kreisler, Feb. 1; John McCormack, Feb. 22; Anna Pavlova and her Russian ballet, Jan. 6 and 7, and Paul Whiteman for two concerts, matinée and night, Oct. 12. All of these artists will appear in the Murat Theater.

The forty-seventh season of the Indianapolis Matinée Musicale will open with the customary observance of president's day on Oct. 17 in the Herron Art Institute, when the new president, Mrs. Hugh McGibney, will enter upon her duties. Six programs will be given by active members, three for members, (active, associate, professional and student) and three open to the public. There will be six artist concerts, including those by Quena Mario, soprano of the Metropolitan, Oct. 21, in the Murat Theater; Marion Rous, lecture-piano recital, Nov. 14, in the Masonic Temple; the Hans Letz String Quartet, Dec. 5, in the Masonic Temple; William Bachaus, Jan. 20, in the Masonic Temple; and Ilse Niemack, Feb. 16, in the Masonic Temple. Programs by active members will include a Christmas cantata by the Musicale Chorus in the Roberts Park Church; a recital of American composition; a Wagner concert, and an organ recital in the Meridian Street

Methodist Episcopal Church. The society has over 1000 members.

Choir Has New Conductor

The Mendelssohn Choir has begun rehearsals under its new conductor, Elmer A. Steffen, who succeeds Perceval Owen. The chorus numbers about one hundred and fifty church singers and will be heard in standard music, largely a cappella, in which it has gained recognition. There will be two concerts, one in the fall and one in the spring. For the November concert, the soloist will be John Charles Thomas, baritone. It is also planned to engage Frieda Klink, contralto, formerly of this city, for the spring concert, making her engagement a "welcome home" celebration. Paul Matthews is accompanist of the Choir. The concerts will be held in Caleb Mills Hall. The new president, Arthur I. Franklin, has added a new feature, that of an associate membership, which is being favorably received. Upon the payment of \$10, a name is enrolled as that of a patron and sustaining member, this fee including annual dues and paying for two pairs of tickets.

Ernest Hesser, supervisor of music in the public schools, will continue rehearsals of the school teachers' chorus in preparation for two or more concerts sponsored by the Indianapolis Federation of Public School Teachers. Reinhold Werrenrath will be the soloist on Feb. 20 and Albert Spalding on April 23. These concerts will be held in the Caleb Mills Hall.

The Athenaeum plans to present the male chorus conducted by De Witt Talbert in three concerts, in November, February, and April.

The Cadle Tabernacle, with a seating capacity of 8000, a platform seating 1500, and equipped with an organ, will be used for musical attractions with the idea of providing concerts at popular prices for Indianapolis and vicinity. Orville Harrold, tenor, and his daughter, Patti Harrold, soprano, will open the season there in a joint recital. The United States Marine Band and the Cleveland Orchestra are booked with the Tabernacle Association, Inc.

The Indianapolis Männerchor will give a series of Sunday afternoon artist recitals and another series of evening concerts by the male chorus. Some of the attractions are the Flonzaley String Quartet, Maria Ivogün, Leonard Shure, Georges Enesco, and Elena Gerhardt.

The Harmonie Opera Study Club, numbering seventy-five active members, opens the season the third Monday in October, devoting the afternoon to Victor Herbert's "Madeleine," a tribute to the composer's memory. Other operas to be given during the winter will include "The Perfect Fool" by Gustave Holst and "Die Toten Augen" by Eugen d'Albert. The club has been asked to give a public performance, and may do so. At Christmas, the club gives a special program for children cared for by various charity institutions.

The Organists' Guild, with a membership of fifty-seven in the city and State, arranges with a local organist to give a program once a month in different churches. The Guild has brought famous organists for recitals. Horace Whitehouse is dean of the Indiana Guild.

The Indiana chapter of the National

[Continued on page 110]

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[Continued from page 31]

works particularly valuable for teaching and educational purposes: "Sea Pieces," "Woodland Sketches," "Witches' Dance," "Concert Etude" by MacDowell, "Drifting" by Friml, "Rhapsodie" by A. Walter Kramer, "The Sun Dance" by Lily Strickland, "Polonaise Americaine" by J. A. Carpenter, "Gavotte" by Arthur Foote, "Scherzo" by Griffes.

It might also be of interest for you to know that in a Huntington public school orchestra of forty-two boys, it was found that forty-one of them were in advance of their classmates in their academic studies.

Charles L. Safford
Williams College
Williamstown, Mass.

THE study of the art of music has just begun here, and as yet has not won its place in the curriculum. It is our hope that it will do so.

The movement toward recognition of music as a worthy subject of study is growing rapidly in colleges.

Only those students who are interested in hard study are interested in music. The rank and file do not as yet get the idea.

Only those works written with respect to the traditions of the art, as gleaned from Europe, are valuable for our purposes. The future of "jazz" and kindred subjects are not, at this time, pertinent. It remains to be seen whether they become so.

I left New York and came here for the express purpose of making this college musical. At present there are a good many Philistines, but I shall succeed in the end. In my judgment, it is one of the most important pieces of work that can be done for the welfare of music in this country. I say this, not because I happen to be doing it, but because I have always believed that music in this country needs a more intelligent and more widely dispersed laity, and not more professional musicians.

J. DeForest Cline
Colorado State Teachers'
College, Greeley, Colo.

THIS is a teacher's training institution. Therefore, the study of music is made an important department. The course of study is arranged so that a student may receive an M. A. as well as an A. B. in public school music.

Because music is being recognized more and more as a real part of education in the public schools it is easily seen that with proper recognition in a teachers' college music is a vital part of the general education. Students in all other departments must take some music before graduation from this institution. It is my experience that heads of educational institutions more and more favor and support music as a part of the regular curriculum.

I do not find that students who major in music are intellectually below average in comparison with other students, and I feel that culturally they have a better standing. In past years I have made some careful comparisons on the above subject, which have given me the conviction that intellectually musicians need not be below average.

Frank A. Beach,
Kansas State Teachers' College
Emporia, Kans.

THE study of music has a salutary influence on the rest of the institution. Standards of the school of music are as high as any department on the campus, and higher than several. In a series of grades ranging from "A" to "D," we require students who are to receive a supervisor's certificate upon the completion of our two-year course, or a director's certificate upon the completion of our four-year course, to make an average grade of "B," or repeat their courses. We not infrequently shunt people from this department into others.

Heads of educational institutions in this section favor and support music.

Music specials rank well intellectually as compared with other students, culturally they rank higher. In their academic standing they rank high. A small minority are very low. These are students who will major in applied music only, with the vague aim of "grand opera or concert."

Roy Dickinson Welch
Smith College
Northampton, Mass.

THE music courses at Smith College are regarded in the same light as any other subject leading to the degree, and are treated as integral parts of the academic curriculum. These courses may be classified under three headings:

(a) Applied music, or the study of one of several instruments or voice culture. Two hours a semester of such work may be elected.

(b) Courses in theory, leading to studies in free composition and orchestration.

(c) Appreciative and historical studies.

With the exception of the courses in applied music, all of this work may be elected on precisely the same terms as any other subject in college. As no elementary work is given in applied music, students electing such courses must first pass a special examination. All courses in applied music must be accompanied by a prescribed course in musical theory.

Beside these courses, there are several musical organizations which engage upwards of 300 of the students. The glee club, the choir, and the orchestra are the most important of these activities. Each is on a strictly musical, not social, basis in the mind of the student body, and attempts to perform the highest type of literature available to it. Each is under faculty supervision and direction.

The attitude of the president of the college and of the administration as a whole may best be judged by the fact that a new music building, costing in the neighborhood of a quarter of a million dollars, is in the process of construction. Both the president and the trustees have given continual and lively evidence of interest in the work of the instructors in music. The chief concern of the admin-

istration is that music be taught and administered as well as the wisdom of its teaching staff permits, and suggestions from the staff regarding both academic conditions of study and of equipment, are always given careful consideration by the executive officials of the college.

Among the students who elect music there is, every year, a number who are prominent in student activities, leaders in their classes, and who receive Phi Beta Kappa keys as the result of their general academic standing. Since only a portion of any student's work may be done in music, it follows that a student weak intellectually is checked elsewhere as well as in the music department and, in consequence, her standing in college, as a whole, is only partly conditioned by her work in music. In general, we discover that students poor in music studies are poor in their work elsewhere, and, as applied music studies may be elected only on the payment of special fee, poor students are apt to be discouraged and unwilling to pay fees for courses in which they receive low marks.

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"Tall and dark,
tigerlike in intensity."

—TIMES



"And exquisite was
her treatment of the
'Vissi d'Arte.'"

—TELEGRAM

SCORES
AS
TOSCA

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OPERA CO.

Jolson Theatre
New York

OCTOBER 10th

GLADYS AXMAN

NEW YORK TIMES—Oct. 11, 1924

"Gladys Axman, for some years one of the young American sopranos at the Metropolitan, realized an ambition to appear as the prima donna of Puccini's 'Tosca' as an incident of that opera's repetition by the San Carlo company at Jolson's last night. TALL AND DARK, TIGER-LIKE IN INTENSITY, she gave a well considered interpretation, vocally adequate and approaching the melodramatic quality of Sardou's play."

AMERICAN—Oct. 11, 1924

"GLADYS AXMAN AS TOSCA SHOWS NEW, SURPRISING TALENT"

"A new American Tosca was heard last night in Puccini's opera of that name, presented by the San Carlo Company at Jolson's Theatre. Gladys Axman, who for years hid her vocal capability in unimportant parts at the Metropolitan, gave a surprisingly satisfactory performance of the exacting role. She sang with feeling and wore several beautiful costumes effectively."

TRIBUNE—Oct. 11, 1924

"GLADYS AXMAN, NEW TOSCA, DRESSES PART STRIKINGLY AND VOICE IS IMPROVED"

"'Tosca,' as performed by the San Carlo Opera Company, had an unfamiliar Tosca last night at the Jolson Theatre—Gladys Axman, who gave a generally effective performance. Strikingly clad in yellow and green in the second act, MISS AXMAN FLED FROM SCARPIA, CURSED SCARPIA AND EVENTUALLY KILLED HIM WITH A WEALTH OF ACTION, MUCH VIGOR AND DRAMATIC INTENSITY. Vocally, she showed improvement over last season."

TELEGRAM—Oct. 11, 1924

"AXMAN LAYS OUT SCARPIA"

"Gladys Axman added the title role of 'Tosca' to her local repertory in the San Carlo performance at Jolson's Theatre last evening. As is her custom, MME. AXMAN SANG WITH INTELLIGENCE, MUSICIANSHIP AND FINE TASTE."

"Her vocal utterance has gained unmistakably in freedom and fullness. AND EXQUISITE, YESTERDAY, WAS HER TREATMENT OF THE OPENING MEASURES OF 'VISSI D'ARTE,' which, unlike Mme. Jeritza, she sang lying on her back and with one arm pointing hieratically to the distant stellar spaces."

"DRAMATICALLY, MME. AXMAN ROSE TO AN IMPRESSIVE HEIGHT, SHOWING IN THE TAXING SCENES OF THE SECOND ACT AN ADMIRABLE SENSE OF PICTURESQUE GESTURE AND AN UNEXPECTED PROVISION OF HISTORIC RESOURCE. As for the topaz and jade and goldsmithery of her unexampled apparel, it was absolutely calculated to give sight to the blind."

"After the frenzied slaying of the wicked Scarpia and a meticulous attention to the last rites and ceremonies, in so far as one poor laywoman can handle them all, there was a very pretty ovation for the new Tosca from the large audience, and from a part of it a veritable stageful of flowers."

THE WORLD—Oct. 11, 1924

"The opera by the San Carlo Company was La Tosca with Gladys Axman in an intensely dramatic version of the title role."

To Music Lovers Everywhere

AN OPEN LETTER FROM FORTUNE GALLO

THE most brilliant, successful and significant New York season the San Carlo Grand Opera Company has ever known closes at the Jolson Theatre tonight. During the fifteen years that I have been an established producer of grand opera in America, I have learned many things about this fascinating game, but my experiences in the last four weeks have shown me that we are only at the beginning of the road in appreciating the tremendous demand for opera.

Nothing could be more significant or promising for the future of opera in America than the magnificent support received from the New York opera-going public this season. It has given me a feeling of confidence—a confidence based on the knowledge that one's best efforts have met with public approval. And just as the financial world is built upon confidence, so confidence is the bedrock foundation on which the structure of artistic accomplishment must be built.

I wish to express my sincere thanks for all the wonderful support, including that of the press, which has never backed me up so unanimously and so wholeheartedly than has been the case this season.

The San Carlo Company is leaving New York after tonight's performance to carry on its big work elsewhere. The company leaves by special train for Memphis, where it inaugurates the \$2,000,000 Civic Auditorium, and then returns to Boston for a two weeks' season at the Boston Opera House. There will also be a two weeks' season in Philadelphia at the Metropolitan Opera House; whereupon the annual transcontinental tour will commence, including appearances in Washington, Rochester, Pittsburgh, Detroit, Chicago, St. Louis, St. Paul, Minneapolis, the principal cities of the Pacific Coast and many other cities in the usual San Carlo itinerary.

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Auditorium to Be Opened This Month, Will House Chicago Opera and Many Concert Artists During Season—City Expects Peak Year in Music—Conservatory Expanding

MEMPHIS, TENN., Oct. 11.—With the opening of the new Auditorium this month, the development of musical activities will enter upon another phase. The old Lyric Theater, the stronghold of concert-goers, will be succeeded by the magnificent new building, the completion of which has caused a general civic rejoicing, as the home of the artist. A seating capacity of approximately 12,500 is provided and for the smaller events, parts of the auditorium can be cut off to reduce the seating to 3000 or 4000. The hope of an opera season can be realized with practically no difficulty, and the excellent possibilities that are now arising for music-lovers here are being discussed with enthusiasm.

Some uncertainty as to the exact opening date has made it impossible for the management, under Charles McElravy, to do any booking of its own accord. This season, consequently, local managers who have been operating in the past will do practically all of the booking. Unless other arrangements are made at a close date, the music season will open at the Auditorium with Sousa's Band on Oct. 17, under the management of the Cortese Brothers. These managers will also bring De Pachmann on Jan. 14, Paul Whiteman on Jan. 20, John McCormack on Feb. 13, and Marie Jeritza on March 7.

The attraction which is arousing the keenest interest at present is the engagement of the Chicago Civic Opera Company, under the auspices of the Memphis Civic Music League. The prospect of a visit from Chaliapin, Rosa Raisa, and Mary Garden is alluring.

KENDALL K. MUSSEY TELLS BRITONS OF MUSIC SCHOOL

Lady Astor Promises Visit to Brooklyn Settlement and Would Foster Idea in England

Lady Astor is much interested in the Brooklyn Music School Settlement and has promised to visit it the next time she comes to this country, according to Kendall K. Mussey, director of the settlement, who had luncheon with her this summer in her London town house.

Mr. Mussey has just returned from eleven weeks abroad. In his conference with Lady Astor Mr. Mussey made a start in getting the music school settlement idea launched in Great Britain. Nothing of the sort now exists there, he was told. The Hon. Mrs. Herbert Brand, Lady Astor's sister, who also attended the luncheon, was enthusiastic about the idea. It was decided by the two that it must be put forward in England, and Lady Astor said that she herself would do it.

Lady Astor is also interested in the new Brooklyn Little Theater, the building of which is soon to start—more than \$70,000 having already been raised of the necessary \$200,000—and its application to the lyric drama, a feature that no other Little Theater building in this country has adopted.

In his trip, which included London, Paris, Louvain, Rheims and a visit to the battlefields, Mr. Mussey met many persons prominent in the artistic and political worlds, among them Margaret Bondfield, assistant to the English Labor Minister; T. P. O'Connor, veteran Irish Parliamentarian, and Lady Rhondda. Among the musicians he encountered were Dusolina Giannini, soprano; Myra Hess, pianist; Yvette Guilbert, diseuse, and Yvonne de Treville, soprano, all of whom were interested in the development at the settlement.

KANSAS CITY, Mo., Oct. 11.—Moissey Boguslawski, pianist and instructor at the Chicago Musical College, made his first radio appearance at station WDAF of the Kansas City Star, playing an all-Chopin program. He was for several years instructor at the Kansas City Conservatory of Music, but left seven years ago to continue his career in Chicago.



The Memphis Municipal Auditorium, Completed at a Cost of \$1,500,000, Has a Seating Capacity of 12,500. It Is to Be Opened This Month

The last three days of February will bring productions of "Thais," "Giocconda," "Mephistopheles," and "Tannhäuser." The league expects to bring the San Carlo Opera Company here, but arrangements have not yet been completed.

The Beethoven Club has planned an excellent course which will be given at the Auditorium. On Oct. 23, there will be a joint concert by Marie Sundelius, Marjorie Squires, Paul Althouse, and Arthur Middleton. On Feb. 16, the Minneapolis Symphony will give a program. In March or April (the exact date has not yet been set) Florence Easton and Richard Crooks will be heard. On April 6, as an extra concert, the club will present the St. Louis Symphony.

Among the important evidences of growth are the plans of the Memphis Conservatory for building extension. Specifications are being drawn up and work will be begun the first of the year. The new building, which will cost approximately \$200,000, will be an imposing structure.

The Theodor Bohlmann School of Music began its fall season, opening on Sept. 8, with Theodor Bohlmann as musical director. L. Aldrich has been added to the personnel to direct vocal studies.

The local outlook is probably better than ever before, and the stimulus brought by the Auditorium promises to open the way to the most splendid seasons the community has had.

BABETTE M. BECKER.



JETSON RYDER
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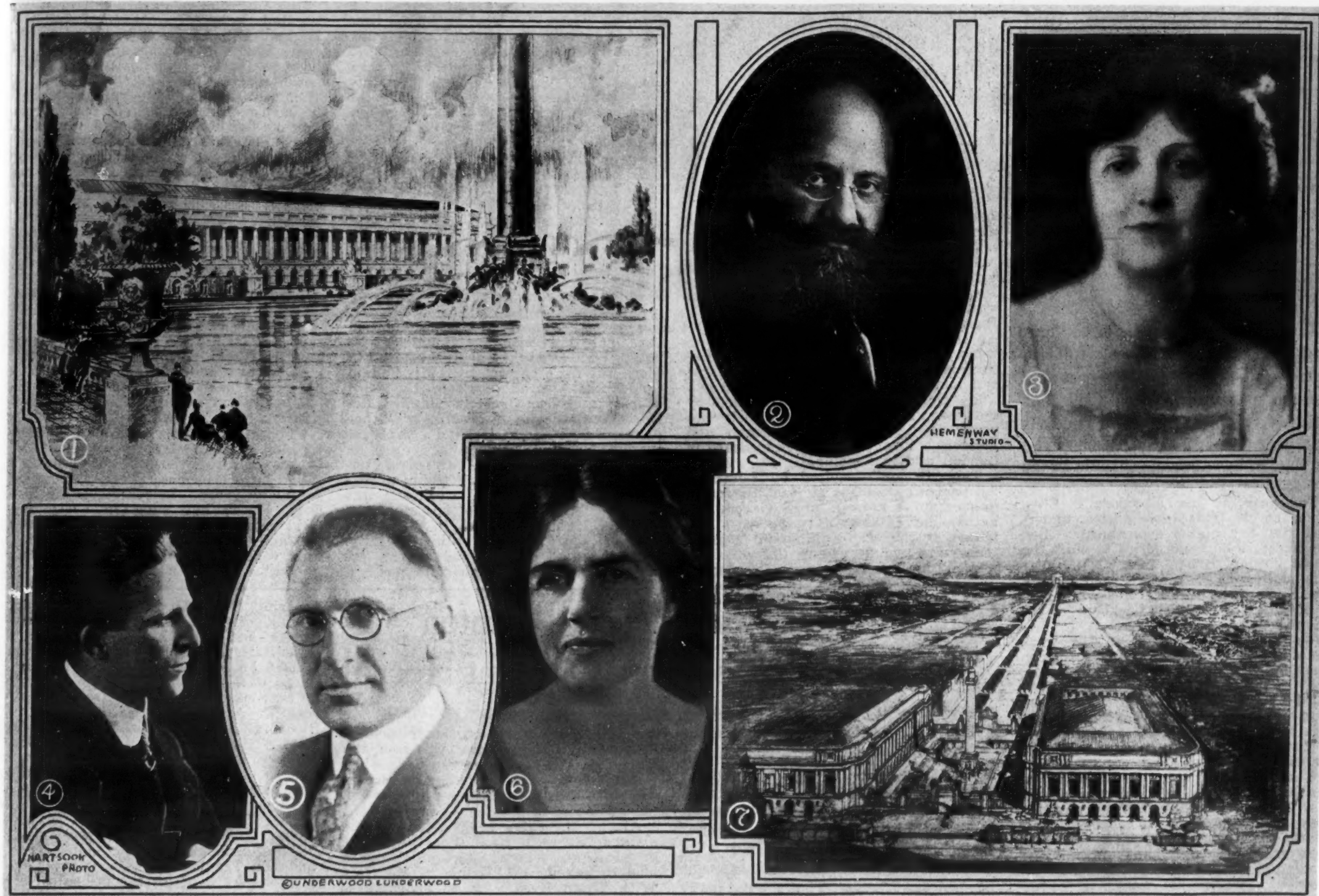
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PROJECTED WAR MEMORIAL WILL PROVIDE GREAT OPERA HOUSE

1, Sketch for One of the Buildings of San Francisco's War Memorial, Which Will Include an Opera House and Orchestral Hall; 2, Alfred Hertz, Conductor of the San Francisco Symphony; 3, Alice Seckels, Concert Manager; 4, Louis Persinger, Concertmaster and Assistant Conductor of the Hertz Forces and Musical Director of the Chamber Music Society; 5, Bradford Mills, Executive Manager, San Francisco Opera; 6, Ada Clement of the San Francisco Conservatory; 7, Air View of the Proposed War Memorial

SAN FRANCISCO, Oct. 11.—Although a repetition of the almost hectic musical activity of the past season, much to the relief of the local critics and music lovers, does not appear to threaten San Francisco, there are promising indications that the new season will register a sound and substantial growth musically.

Advance sales disclose that both the opera company and symphony are attracting new supporters, and there is a good prospect that both these organizations will soon be housed in a home worthy of them: the long awaited War Memorial Opera House. The Chamber Music Society is encouraged to repeat its regular concert series, with new first-rank assisting artists, at its customary moderate prices; there will be a new and greater music week; the spring music festival will be held again under Alfred Hertz, and the usual concert series will bring artists of the highest excellence.

Of paramount interest to San Francisco music-lovers, are the prospects of the new opera company. Under the leadership of Gaetano Merola, general director, and Bradford Mills, executive manager, the company seems unquestionably moving toward progressively greater accomplishments. The recent season, the second of the organization, brought famous artists in some of their most celebrated rôles, and much enthusiasm was kindled.

It is too early to forecast the season of 1925, but plans are already being formulated to extend the series to four weeks, which, with a similarly extended Los Angeles season, will bring San Francisco a step nearer to the goal of a permanent grand opera company. With its first drive for foundershops a success, with Robert I. Bentley, president of the California Packing Corporation, and other prominent financial leaders interested, Gaetano Merola as director, and

the public following growing, that goal would appear to be well within reach. Its attainment will undoubtedly be hastened by the recent appointment of Bradford Mills, concert manager, who has been identified with several operatic projects, notably the Scotti Opera Company, as business manager.

San Francisco's Symphony Plans

A pre-season ticket sale greatly exceeding that of last year, and large numbers of new ticket purchasers, indicate that the Symphony continues to grow in popular favor, and will in all probability round out a financially successful season. The major portion of the seating capacity of the Curran Theater, where the regular series of concerts will be given, seems likely to be over-subscribed.

The opening concert, scheduled for Oct. 31, will usher in a series of twelve Friday afternoon concerts, twelve Sunday afternoon concerts, and ten Sunday afternoon popular concerts. In addition the orchestra will present another series of five municipal popular concerts in the Civic Auditorium, under the auspices of the Auditorium Committee of the Board of Supervisors. This series has been of great value in attracting new followers to the orchestra, and it may be expected that approximately 50,000 will attend during the season.

Chairman J. Emmett Hayden of the Auditorium Committee has arranged for the following artists to appear as soloists: Percy Grainger on Nov. 10; Allen McQuhae, tenor, Nov. 26; Eva Gauthier, Dec. 19; Mischa Elman, Jan. 15, and Florence Easton, Feb. 10. New steel curtains have been installed in the Auditorium for the purpose of improving the acoustics. As heretofore, seats will be sold at prices ranging from twenty-five cents to a dollar and season tickets on the basis of five concerts for the price of four.

The Symphony will continue under Alfred Hertz, with Louis Persinger as concertmaster and assistant conductor. The personnel will remain practically unchanged, all first chair men having been re-engaged. The orchestra will give outside concerts in Oakland, Berkeley, San José, Sacramento and Stockton, and several children's concerts are planned for San Francisco and East Bay cities.

Advancing Chamber Music

Firmly established as one of the leading ensembles of the present time, the Chamber Music Society of San Francisco will open its local season of six concerts at Scottish Rite Auditorium on Oct. 28. Succeeding concerts are scheduled for the same auditorium on Nov. 25, Jan. 20, Feb. 17, March 10 and March 24. Elias Hecht, founder and flautist of the society, whose fine artistic discrimination and liberal financial support have made it possible for the organization to attain its present first rank position, has selected a list of internationally famous artists for guest appearances. These include Felix Salmond, 'cellist; Ernst von Dohnanyi, pianist; and Germaine Schnitzer, pianist. Mr. Salmond appears here for the first time.

Mr. Hecht has also succeeded in arranging for the appearance of the Philharmonic Quartet of Los Angeles, consisting of Sylvain Noack, first violin; Henry Svedrofsky, second violin; Emile Ferir, viola; and Ilya Bronson, 'cello, in a joint concert with his own forces, thus establishing a promising entente between the two cities. The two organizations will also be heard together in Los Angeles.

Louis Persinger, musical director of the Chamber Music Society, is arranging programs for some thirty-five concerts to be given in Los Angeles, Portland, Seattle, etc. Interesting novelties will be presented, including a new quartet

by the San Franciscan, Frederick Jacobi. Other modern names appearing on Mr. Persinger's program are Leo Sowerby, H. Waldo Warner, Frank Bridge, Hugo Wolf, Alfredo Casella, Ernest Bloch, Wallace Sabin of San Francisco, Ravel, Kreisler, Dohnanyi, Smetana, Borodin and Novak. The classic composers will also be represented.

Concert Courses Arranged

As heretofore, Selby C. Oppenheimer will present a formidable array of world-famed artists including Feodor Chaliapin, Frieda Hempel, Maria Jeritza, Vladimir de Pachmann, Ernestine Schumann Heink and Alma Gluck. Fifteen vocalists, seven pianists, and three violinists, all of the first rank, are on the Oppenheimer list, and for variety such attractions are Anna Pavlova, Paul Whiteman's Orchestra, the De Reszke Singers, the Apollo Musical Club Choir of Chicago, Ruth St. Denis with Ted Shawn and the Denishawn Dancers, and the Flonzaley Quartet. The same management will supply artists for the Auditorium Municipal Symphony Series, and the concert courses of Oakland, the University of California, and the most progressive communities of the Coast and the Sacramento and San Joaquin Valleys.

Frank W. Healy will direct the first Australian-American tour of the "Roman Singers," a group of singers from the Patriarchal Roman Basilicas, including St. John the Lateran, St. Mary the Major, St. Peter's, and the Sistine Chapel of the Vatican. Mr. Healy will open his season Oct. 1, in San Francisco. The artistic director of the tour will be Rev. Antonio Grimaldi, for sixteen years a member of the Sistine Chapel Choir. Twelve singers will present selections from the sacred music of Palestrina, in addition to Italian folk-songs, solos,

[Continued on page 156]

Worcester Festival Reaches Climax in Performance of Two American Works

Henry Hadley's "Ocean" and "Resurgam" Are High-Lights of Sixty-Fifth Annual Event in Which Chorus of 300 and an Orchestra of Sixty Players Participate—Noted Soloists Heard—Committees Formed to Insure Future of Institution

By Francis P. Murphy

THAT the sixty-fifth Worcester Music Festival, held from Oct. 8 to Oct. 11, was a success cannot be doubted. That there will be another one is now in question.

The future of this historical musical institution, which took its rise from the singing schools of a past day, depends upon many things, chief of which is a guarantee fund. The deficit this year was, roughly, \$5,000, and red figures have become chronic in the last few years.

This year, as last, Theodore T. Ellis, owner of the *Telegram-Gazette*, undertook the financial responsibility. But the directors have no desire to shift the whole burden to one man. Next year it is hoped that guarantors, such as back the Springfield, Mass., Festival, may be obtained to form the backbone of the organization.

Women will take part in the work to a greater extent than formerly. They have cooperated, but next season, will be given official recognition. A third feature will be an attempt to extend opportunities for cooperation outside the city itself, on the principle that if the city cannot, the county should, support the festival.

Enough of finances. As was said at the beginning, the festival was a success, musically. The chorus was immeasurably superior to that of past years. And choruses of past years have been good, too. The hand of Henry K. Hadley was felt in the singing of the chorus. Two of his works were presented and it was evident that he exerted himself in the training of the singers. He was the festival conductor, with Rene Pollain, assistant.

The chorus numbered some 300 voices. Assisting were sixty members of the New York Symphony and Mabel Garrison, Nevada Van der Veer, Theo Karle, Hans Kindler, Inez Barbour, Clarence Whitehill, William Gustafson and Leo Ornstein, soloists.

The festival opened on Wednesday night, after two days of public rehearsals. The first night audience was unusually large and indicated the record-breaking attendance at the closing concert. The program consisted of three excerpts from Wagner's "Flying Dutchman" and the Brahms Requiem. Clarence Whitehill, baritone of the Metropolitan, was soloist in the Wagner group and was recalled again and again for his singing in "How Oft in Ocean's Deepest Cave."

Mr. Hadley conducted the orchestra of sixty players in the opening overture with authority and ease. A certain lack of wood wind and strings in the not overlarge orchestra might have been noted, but with the number at hand the performance was highly satisfactory. Good tone, fine shading and precision marked the work of the women's chorus in the Spinning Chorus.

The real test for the singers, however, came with the singing of the Requiem, and it was passed, cum laude. For a chorus, recruited principally from church singers to tackle this Brahms work, there are difficulties. Mr. Hadley was ambitious when he undertook it and his confidence was well placed. Attack and release were unanimous. Diction was understandable. Mr. Hadley knew what he wanted and knew how to get it. He kept his forces together. What traces there were of roughness came from slight lack of cohesion between chorus and orchestra, which was soon ironed out. Shading was unusually artistic, the blending nice. The opening number was impressive, and so acclaimed. Mabel Garrison and Mr. Whitehill were well received as soloists.

The first orchestral concert was on Thursday afternoon, with Mr. Pollain

conducting. Franck's Symphony in D Minor and Pierné's Suite No. 1 from the ballet "Cydalise" were played. The soloist was Hans Kindler, cellist, who was heard in the Variations On a Rococo Theme by Tchaikovsky, which he played with superb artistry. He was as wildly applauded. There was also much popular interest in the ballet.

Mr. Hadley's own "Ocean" and "Resurgam" were given on Thursday night and marked the climax of the festival. The "Ocean" was first performed by the New York Philharmonic Society two years ago and later in Chicago and London. "Resurgam" has been heard in London and in Cincinnati.

The "Ocean," inspired by Louis K. Anspacher's poem, is all that the name implies, to borrow a phrase from the automobile catalogs. It presents the moods of the sea, boiling and raging; then calm and deep with the voices of ghostly sirens and mermaids playing

over its wraithed surface. There are in it a richness of harmony, tune and enjoyment for even the casual concert attendant. And Mr. Hadley must have been satisfied, as he said he was, with the work of the orchestra in it.

The oratorio, "Resurgam," is on a different plane. It depicts birth, life, death and rebirth in the eternity, all in four parts, a comprehensive range. There are nine numbers, including those for choruses, two solo quartets and solos for soprano, mezzo-soprano, tenor and basso-cantante. Inez Barbour, Nevada Van der Veer, Theo Karle and William Gustafson were the soloists.

The chorus for children, "Over the Hills of the Sky They Come Dancing," probably was the most appealing number of the work. The chorus entered into the work willingly. Early tenseness had disappeared and the singers had become accustomed to the orchestral sounds. It was assuredly "Hadley Night," and the composer-conductor, beaming, was the center of an admiring group when the performance was over.

The festival reached its meridian on the final day with individual artists having full sway. In the afternoon, there was the orchestra with Mr. Pollain conducting Dvorak's "From the New World" and Leo Ornstein playing McDowell's Concerto in D Minor. Other numbers were Henri Rabaud's "La Procession Nocturne" and Wagner's Ride of the Valkyries. Mr. Ornstein triumphed over the bristling technical difficulties of the McDowell work and was greeted by an outburst of sustained applause. Mr. Pollain was in fine fettle also and was applauded enthusiastically.

In the final concert, the chorus, orchestra and soloists united to make a

lasting impression on Worcester music-lovers. From the opening Overture "Patrie," by Bizet, to the final choral number, "Rise, Sleep No More," by Benedict, there was enjoyment for the audience.

Miss Garrison was heard in two arias, the Mad Scene from "Hamlet" and the "Mignon" Polonaise, both by Thomas, and took advantage of the opportunity to show her prowess in florid song. Mr. Karle sang an obbligato part in the "Summer Evening" by Palmgren with the men's chorus, "Cielo e mar" from Ponchielli's "Gioconda" and an aria from "Le Cid" by Massenet. The orchestra, led by Mr. Pollain, did some of its finest work on this occasion, playing the Serenade for Strings by Ropartz and "Dance of the Mosquito" by Liadoff besides the Bizet Overture. The chorus sang with robustness of tone and fine balance, giving as an encore Hadley's "Old King Cole," with a verse of parody, "Old King Tut."

The attendance at all performances was larger than in past years, the hall being filled on every occasion. Yet the capacity is limited and the price of tickets is kept down so the best music may be available to all. The ultimate hope is to make the institution self-supporting. Next year is expected to show progress toward that goal.

The desire of the people of Worcester to keep their festival is matched only by the desire of the musicians, most of whom have been associated in the work for many years. Lois Fletcher of Rutland, Mass., has sung in every festival chorus since 1859, and Patrolman McCann has been door-tender for thirteen years and in that time has never allowed a door to slam, it is said.

Chicago Welcomes Renée Thornton and Ulysses Lappas in Joint Recital

CHICAGO, Oct. 11.—Renée Thornton's appearance in Orchestra Hall on Oct. 7 in a joint concert with Ulysses Lappas was the opening engagement of her season. She had recently undergone an operation for tonsillitis, but as the recital was a benefit for a local charity Miss Thornton was unwilling to disappoint her Chicago friends. That she has many admirers here was clearly shown in her local debut last spring and was demonstrated once more on this occasion by the large audience assembled. Every song was heard with great satisfaction.

Many of Miss Thornton's songs were new here, and others did not belong to the ordinary list of concert material. They were all well chosen, both for musical interest and for their suitability to the singer. Miss Thornton's soprano voice is peculiarly fresh and high. Its vibrance, her excellent diction and her fine style were effective. Perhaps Bridge's "Go Not, Happy Day," at the end of which she darted up a spectacular octave, was the most popular of her numbers; it was also one which admirably suited her rippling voice and delicate

style. A song by her husband, Richard Hageman, "Christ Went Up Into the Hills," was also an effective choice. Mr. Hageman was the accompanist, which was a sufficient attraction for many in the audience.

Among the extra songs added to the printed list were Hughes' arrangement of "I Know Where I'm Goin'" and a modern setting of "Drink to Me Only With Thine Eyes." Miss Thornton is a musician of high ideals, a singer whose success is based upon skill and musicianship. And yet, in an enumeration of her powers, one cannot omit mention of her beauty, her charm of manner and her taste in dress.

Mr. Lappas, formerly a tenor with the Chicago Opera, has seldom sung here in concert, but when doing so has invariably won the heartiest appreciation of his listeners. His voice is fine and his style is sufficiently romantic to delight even those who are unmoved by the brilliance and power of notes in his upper register. Pearl Curran's "Life" was especially approved, and in many Greek songs Mr. Lappas showed himself genuinely gifted in free and expressive delivery of unusual and appealing material.

Penelope Zaracosta provided capable accompaniments.

Plan Western Grand Opera Circuit After Success of California Season

LOS ANGELES, Oct. 13.—Winter music already has snowed under sunshine-bathed Los Angeles at this writing. A concert schedule larger and of higher aims even than that of last year has been successfully inaugurated. Preceded by some ten programs by local artists which would, alas, have been overlooked in the hurry and brilliance of concerts by visiting artists scheduled almost daily for seven months beginning early this month, the Los Angeles Grand Opera Association held its first annual season from Oct. 6-13 with eminent, artistic and financial success. The Philharmonic Orchestra, under Walter Henry Rothwell, opened its doors on Oct. 10 to a capacity audience. L. E. Behymer registered sold-out houses when Louis Graveure and Ina Bour-skaya respectively opened his Tuesday

and Thursday Philharmonic Concert Courses. Mario Chamlee and Ruth Miller sang twice before maximum audiences under the Wolfsohn management, locally represented by George Leslie Smith. Los Angeles apparently is music hungry and its appetite is being assiduously attended to by managers, choral, instrumental and chamber music organizations.

Perhaps the season could not have begun more auspiciously than with the series of the Los Angeles Grand Opera Association, cooperating with that of San Francisco. As in the northern California city, the season was financially guaranteed through advance sales. Its artistic success was assured by accepting the San Francisco offer to book jointly Beniamino Gigli, Tito Schipa, Giuseppe De Luca, Claudia Muzio, Thalia Sabanieva, Armando Agnini, stage manager of the Metropolitan Opera; Giacomo Spadoni, assistant conductor of the

Chicago Civic Opera; with Gaetano Merola of San Francisco as director general and principal conductor for both organizations. A chorus of seventy was formed and trained excellently by Alexander Bevan, pioneer operatic producer on the Coast and artistic director of the season. After a careful survey, Ruth Shaffner, Lucille Gibbs, Myrtle Aber Davis, Ingrid Arneson Boyd, Elinor Marlow, Leota Castelar, Leslie Brigham and Emory Foster, all Los Angeles artists, were chosen to sing minor rôles.

The result surpassed keenest expectations. Every performance, "Andrea Chenier," "Manon," "Romeo and Juliet," "Gianni Schichi" with "L'Amico Fritz" and "La Traviata," was sold out. Productions were of an exceptionally high standard. They gave ample proof that opera of metropolitan standards can be produced here, that Los Angeles possesses the supplementary material, necessitating in the future only the importation of stars and technical experts. Los Angeles solo singers and chorus members for the first time had the opportunity to sing with great artists, receiving thus an invaluable training which will serve to be a strong impetus toward their professional success. In addition, the promotion of the season indicated that the guarantor system is no longer necessary, that the public, through advance sales, will underwrite the season. This was done in a short campaign through volunteer teams.

Plans are now being laid for a longer season in the Shrine Auditorium, at present under construction, which will seat 7000 persons. This will make popular prices feasible. Thanks for its successful work is due the board of the Los Angeles Opera Association, Judge Benjamin F. Bledsoe, president; George A. Major, John G. Mott, Alexander Bevan, George Leslie Smith and Merle Armitage, business manager. Ultimately, the cooperation between the Los Angeles and San Francisco opera organizations will result in a State-wide operatic circuit which will include smaller cities and, later on, communities in neighboring States as far east as Denver and El Paso, from Vancouver, B. C., south to San Diego. The day of permanent western grand opera on the Coast is dawning.

BRUNO DAVID USSHER.

Harriet Ware Aids in Organizing Pen Women in New Jersey

PLAINFIELD, N. J., Oct. 11.—Harriet Ware, composer, pianist and newly elected vice-president of the New Jersey branch of the League of American Pen Women, is busily engaged in completing the organization of the Pen Women in this state. Many prominent writers attended the first meeting of the organization held recently in Miss Ware's home.

APPRECIATION GROWS IN SPRINGFIELD, ILL.

**Civic Orchestra Will Present
Series With Notable Soloists
—Other Courses Booked**

SPRINGFIELD, ILL., Oct. 11.—The very pleasing growth of musical appreciation in Springfield is due in a large measure to the successful efforts of the Amateur Musical Club and the Springfield Civic Orchestra, and their programs for the coming year will be among the outstanding musical events.

The opening concert under the auspices of the Amateur Musical Club will be on Nov. 14, when Mary Garden will make her first appearance in Springfield, at the State Arsenal. Frederic Lamond, pianist, will be heard in recital at the First Christian Church on Dec. 8. Jeanette Powers Block, violinist, and George Gunn, baritone, of the Eureka College Conservatory, will give a recital at the same church on Feb. 2. The Cleveland Orchestra will be welcomed in the spring, coming here for the second time. There will be a regular evening concert and a matinee for children.

Four afternoon programs will be given in the Y. W. C. A. Auditorium by local talent, the first on Oct. 13, when Mrs. C. J. Beeson will sing. On two afternoons, opera will be presented under the management of Mrs. John Bretz. The January program will be given by R. V. Stratton and Mrs. Robert C. White. A students' contest will be held on March 28, and a program by the winners, on the following Monday, will close the year's activities.

The Springfield Civic Orchestra, under Wallace Grieves, will be assisted in their concerts by five artists. Willy Burmester, violinist, will be the soloist at the opening concert in October. Other soloists will be Lois Johnstone, soprano; Walter Wheatley, tenor; Louise Harrison Slade, contralto, and Vera Poppe, cellist. The Civic Orchestra has accomplished much in promoting the cause of good music in Springfield and Central Illinois.

The Ursuline Convent has for a number of years conducted a series of successful concerts, and this year will present Raymond Koch, baritone, Oct. 28; Leo Ornstein, pianist, in November, and Bogumil Sykora, cellist, later.

The Springfield College of Music announces the following faculty: Clarence Mayer, head of the piano department; Grace McConnaughty, head of the children's department; Mrs. Genevieve Clark Wilson, voice department, and Wallace Grieves, violin department. The Tiffany School of Music begins its fifteenth year under the direction of Mrs. Mary Berdan Tiffany, with Carl Beebe, teacher of cello, harmony and counterpoint, and George Killius, violin.

NETTIE C. DOUD.

Clubs Promote Enthusiasm in Lincoln, Neb.



Left to Right: Mrs. R. O. Hummel, President of Matinée Musicale; Mrs. E. L. Marty, President of Lincoln Woman's Club; Willard Kimball, Concert Manager; Lura Schuler Smith, President of Nebraska State Music Teachers' Association

LINCOLN, NEB., Oct. 11.—The first concert of the season was scheduled for Oct. 8, with Rosa Ponselle giving the opening recital of the annual Great Artists' Course in the City Auditorium under the new management of Willard Kimball, Mrs. H. J. Kirschstein, local manager for many years, having moved to California. Other numbers on the Great Artists' Course, with their dates, are the De Reszke Quartet, Dec. 11; Georges Enesco, Jan. 22; Detroit Symphony, Ossip Gabrilowitsch, conductor, Feb. 11; and Guy Maier and Lee Pattison in a joint piano recital on April 1.

The Matinée Musicale, Lincoln's largest and oldest musical club, which has just celebrated its thirtieth anniversary with a series of receptions, dinners, and concerts, will also bring artists to Lincoln during the club year. Two already engaged are Cyrena Van Gordon, contralto, who will give the opening concert of the club year on Oct. 20, and Myra Hess, pianist, who will play on Feb. 9. Both these concerts will be given in the Temple Theater. Officers of the club, who arrange the programs, are Mrs. R. O. Hummel, president; Louise Watson, vice-president; Mae Pershing, corresponding-secretary; Lucile Cline, recording secretary; Ross P. Curtice, treasurer; Alma Wagner, librarian; and Mrs. Lewis Trester, auditor. These officers are assisted by an advisory board. The club, which has an approximate annual membership of over 500, has also an active student division, Lillian Polley being the director. Bi-monthly programs are given by this division and by active members.

The Lincoln Woman's Club, Mrs. E. L. Marty, president, announces its opening meeting on Oct. 13, when a concert will be given for club members by Carleton Cummins of Chicago in St. Paul's

Church. Other plans for the year include men's night on Nov. 10, when a concert will be given by the new Chamber of Commerce Glee Club under H. O. Ferguson with Herbert Gray, cellist. Pupils of the opera class of Maude Fender Gutzmer of the University School of Music will present the "Secret of Suzanne" on Dec. 8. On March 30, Princess Winona of the Omaha Indians will give a costume recital of tribal music. Other events scheduled include a concert by Mrs. M. C. Lefler on Nov. 24, a program by the Whittier Junior High Orchestra on Feb. 2, and a choral program by the music department, Mrs. J. H. Johnson, leader, in March. General meetings of the club and its departments will be held in St. Paul's Church Auditorium, and in the Temple Theater.

Build New Theater

Musicians look forward to many fine musical events in the theater which is soon to be erected near Thirteenth and N Streets. This theater is to have a large seating capacity and all modern stage conveniences.

Several beautiful open-air concerts were given during the summer in the new University Stadium. The acoustics are perfect, and the great structure will doubtless be the scene of many future events. Broadcasting devices were used at the Sunday evening band concerts in the summer. Reports of clear broadcasting transmission have been received from distances of 800 to 1200 miles.

The 1925 session of the Nebraska State Music Teachers' Association will be held in Lincoln during the week of Feb. 9, when the members will hear Myra Hess and the Detroit Symphony. Lura Schuler Smith announces it is the desire of the executive committee to arrange master classes for the convention in violin, voice, piano, and possibly in organ. Artists of national reputation will be secured for this purpose. It is also planned that the Nebraska Federation of Musical Clubs hold its convention in Lincoln at the same time as the Nebraska Music Teachers.

The Chamber of Commerce Glee Club, H. O. Ferguson, conductor, was organized last winter, and has already done much notable singing in and about Lincoln. Twenty-five local business men make up the membership. The first annual spring concert was given in St. Paul's Auditorium with Paul Althouse as soloist and Margaret Malowney as accompanist. Dudley Buck's "Nun of Nidaros" was the feature of this program. The club has also appeared at the annual Nebraska Methodist Assembly, an organization which engages many artists annually, and at the Nebraska State Fair, where it sang before some 30,000 persons. H. E. Bradford is president of the organization, Lee Ager, secretary, and E. C. Boehmer, treasurer. A second formal concert, with guest soloists, will be presented in the course of the winter.

H. O. Ferguson organized a State contest for high school musicians—both soloists and organizations. More than 300 contestants registered in the first contest, held in Lincoln in May. A second and larger contest is announced for the coming season.

Music in the city schools is always of great interest. Much skillful instruction is given. The advanced high school chorus will sing "Messiah" at Christmas,

the soloists to be former Lincoln high students. Accompaniments will be played by the high school orchestra under Charles E. Righter. In the season, the orchestra will give its regular series of concerts. Kinsella Method public school piano classes instruct more than 1500 children annually, and class instruction is also offered in all orchestral instruments. Last season the school musical organizations assisted to a large extent in the presentation of seventeen Sunday vesper concerts in the high school auditorium.

To Entertain Fraternity

Lincoln will be host to the National Convention of Phi Mu Alpha Sinfonia Fraternity during Christmas week. Peter W. Dykema is the supreme president, with H. O. Ferguson, president of the local (Upsilon) chapter, and chairman of the entertainment.

The Lincoln Post of American Legion has managed several splendid concerts, the Legion being, at present, local managers for the City Auditorium. J. W. Kinsinger is local president.

The University School of Music, Adrian Newens, director, and the University Chorus under Mrs. Carrie B. Raymond, will both present many concerts during the year. A new department of opera will be featured at the School of Music. The A Cappella Choir under John Rosborough will give periodical programs. Many smaller music clubs plan study programs of great interest. HAZEL GERTRUDE KINSCHELLA.

HERBERT GOULD SINGS

**Baritone Returns for Chicago Recital
After Four Years' Absence**

CHICAGO, Oct. 11.—Herbert Gould's baritone recital in Kimball Hall on Oct. 7 was the first he has given here in four years. A former member of the Chicago Opera, Mr. Gould has a fine voice of much variety of color, plentiful resonance and good range. His use of it is excellent, particularly in the employment of a mellow mezza-voce.

A sense of good humor pervades his singing, and a visualization of dramatic values gave his program vitality and zest. Geni Sadoro's arrangements of Italian folk-songs were among the unfamiliar items on his list.

Franz Pfau made his American debut as an accompanist, showing good taste and technical expertness. He also played a group of Chopin's compositions with skill.

**Ernest Newman Is Honor Guest Aboard
Publisher's Yacht**

Cyrus H. K. Curtis, publisher of the New York Evening Post, and other publications, was host at a luncheon given on his yacht, Lyndonia, on Oct. 8, in honor of Ernest Newman, guest-music critic of the New York Evening Post. The yacht was anchored in the North River, off Eighty-sixth Street, and Mr. Curtis had as his guests Dr. Alexander Russell, musical director of the Wanamaker Auditorium in New York; William B. Murray, artists' manager for the Baldwin Piano Company; M. E. Roy Burnham of the Welte Studios; H. B. Schaad of the Aeolian Company, and Mr. Martin, editor of the Philadelphia Public Ledger.

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Notable Artists Booked, and Ann Arbor Looks for Best Year in Its History

ANN ARBOR, MICH., Oct. 11.—The Ann Arbor University School of Music expects the best year in its history, both from the standpoint of teaching and concert performance. Important additions have been made to the faculty by the engagement of several new members.

Palmer Christian will head the organ department. He was organist of the University of Michigan last year, and has given many recitals, a feature of his work in Ann Arbor being programs every Wednesday afternoon on the Columbian Exposition Organ. He has also gone on tours from New York to North Carolina, Florida, Indianapolis, Chicago and Denver.

Theodore Harrison of Chicago, is engaged as head of the voice department, and features of his work will be classes in repertoire and classes for teachers of public school music. Guy Maier, the colleague of Lee Pattison, will be head of the piano department and will hold classes in repertoire and interpretation. Another newcomer to the piano faculty will be Andrew Haigh, a graduate of the institution.

For the public school music department, the institution has engaged Joseph E. Maddy, supervisor of music of the Richmond, Ind., public schools for four years. Under his leadership instrumental work will be stressed.

The 'cello department will be directed by Ora Larthard, a gold medalist and graduate of the New England Conservatory. Two teachers who were absent on leave last year will return. Nora Crane Hunt of the voice faculty and Clara Lundell of the piano department. The total teaching staff will number more than thirty, who will give all their time to the institution.

Concert Artists Booked

The Choral Union and May Festival concert series, consists of twelve events,

the first six to be held at intervals during the winter and the remaining six about the middle of May in the form of a festival. For the first series the following attractions have been engaged: Oct. 23, Maria Jeritza, with assisting artists, in her first Ann Arbor appearance; Nov. 3, Guy Maier and Lee Pattison in a two-piano recital; Nov. 19, the Hinshaw Opera Company, in the "Marriage of Figaro" with Clytie Hine, Editha Fleischer, Celia Turrill, Pavel Ludkar, Alfredo Valenti, Ralph Brainard and Herman Gelhausen; Dec. 5, Jascha Heifetz; Jan. 28, Alfred Cortot; Feb. 13, Sophie Braslau.

In the extra concert series five programs will be given as follows: Nov. 13, Sousa's Band; Dec. 15, Feb. 23 and March 16, the Detroit Symphony, under Ossip Gabrilowitsch, with Mr. Maier, Mr. Pattison, Arthur Shattuck and Ilya Scholnik as soloists; Jan. 19, Basile Kibalech and his Russian Symphonic Choir in a program of Russian music.

In the faculty concert series, which consists of concerts on alternate Sunday afternoons, members of the school of music faculty with the assistance of out-of-town guest soloists, will give programs of solo and ensemble numbers, instrumental and vocal. The University Symphony under Samuel Pierson Lockwood will provide four programs; and the University Glee Club under Theodore Harrison, the Girls' Glee Club under Nora Crane Hunt, the Stanley Chorus under Maude Kleyn, and the Varsity Band under Wilfred Wilson will also appear.

The organ in Hill Auditorium is used every Wednesday afternoon in a series of twilight recitals by Mr. Christian.

In addition to these regular courses, miscellaneous programs will be given by resident artists. CHARLES A. SINK.

John Barclay, baritone, returned to America on Oct. 16 and will begin his season on Oct. 21 at Williamsport, Pa. On Oct. 23 he will be heard in Fredonia, N. Y.

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The World—Sept. 24, 1924.

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The Morning Telegraph, Oct. 7, 1924.

Theodore Stearns

The ideal grand opera prima donna—she is nearly faultless in beauty of face and figure. Her voice is open and true and full of feminine warmth. Perhaps too much abandon in it, that is, if one thinks only of vocalism in a Verdi heroine. No crust has hardened this woman's heart, for if that had happened her voice could not clutch nor appeal as it does.

Evening Bulletin, Oct. 1, 1924.

(Forza del Destino)

Bianca Saroya sang the soprano role. She looked lovely and was in admirable voice.

The Sun, Oct. 1, 1924.

(La Forza del Destino)

Miss Bianca Saroya was the Donna Leonora, red gold of hair, tall of stature and vibrant of tone. She sang her music commendably and looked distressed from the rising of the curtain to the going down thereof. Donna Leonora is one of the most weepy of operatic heroines and Miss Saroya like the ladies in some novels had to be perpetually "dissolved in tears." That she did not lose her command of her listeners is to her credit.

Management: Anthony Bagarozy, Aeolian Building, New York

Scores Veritable Success in Chicago Recital, October 7, 1924



Chicago Critics unanimous in praise at reappearance of this distinguished artist

"Made a decided hit!"—ROSENFELD, *News*.

"A great voice; a master of English diction; makes his songs a model of all the vocal virtues and the mirror of a wealth of feeling."—GUNN, *Herald-Examiner*.

"Any one who can sing Handel's 'Hear Me, Ye Winds and Waves' the way he did it has gone beneath the surface."—MOORE, *Tribune*.

"Got at the meaning of the music and poetry and made both tell."—HACKETT, *Post*.

"A human and prepossessing understanding of what his music was about."—STINSON, *Journal*.

"Legitimate artistry; singing better than at any time in his professional career."—DEVRIES, *American*.

HERBERT

G O U L D

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Management: HARRISON & HARSHBARGER, Kimball Hall, Chicago

Big Season Assured for Wichita, Kan., as Trains Carry Bumper Crops to Market

WICHITA, KAN., Oct. 11.—With freight trains miles long, loaded with the finest wheat in the world, leaving the Wichita terminal every day for the past weeks, and with one of the largest corn crops in the history of this State assured, this city is bestirring itself to prepare for an unusually active musical season.

Backed by colleges, conservatories, and active private teachers, the managers and organizations engaging concert artists have forgotten the disappointments of past seasons and have prepared an unusually attractive list of events for Wichita and surrounding communities. The business outlook for the coming season is most encouraging, the farmer will have lots of money this fall, and, therefore, so will everybody else.

The Civic Concerts Association, formed by the Wichita League of Women Voters, will present a course of three numbers in the High School Auditorium. The Chicago Operatic Trio,

consisting of Myrna Sharlow, soprano; Forrest Lamont, tenor, and Virgilio Lazzarri, bass, will appear on Oct. 14. Riccardo Martin, tenor, will give a recital on Dec. 5, and Raymond Koch, baritone, and Vera Poppe, 'cellist, are booked to appear on Jan. 27. A committee consisting of Mrs. Pierce Atwater, Mrs. C. H. Brooks, and Mrs. H. D. Lester of the Wichita League of Women Voters are the local managers of this series.

An unusually attractive line-up of artists for the coming season has been accomplished by Mrs. L. K. Brown, who has been steadily forging ahead ever since she entered the managerial race. Her artists are Harold Bauer, pianist, who will appear Nov. 22; the De Reszke singers with Mildred Dilling, harpist, on Dec. 8; Margaret Matzenauer, contralto, Jan. 12, and Pablo Casals, 'cellist, March 9. The four programs will be presented at the Crawford Theater. Tito Schipa, tenor, will appear on March 25 at the Forum. A date for Paul Whiteman's Band has not yet been definitely set, but will probably be some time in March.

Kathleen Kersting, the young Wichita girl, protégé of Mme. Calvé, who has been studying with this great artist for the last two years, will appear under Mrs. Brown's management at the Forum, probably in December, while on a short visit to her parents. The Kansas City Little Symphony, sponsored by Mrs. Brown and the public schools of the city, will give two concerts in the High School Auditorium.

Lawton Camp No. 18, United Spanish War Veterans, has engaged the Brinkman-Hayes Concert Company, Florence Brinkman, pianist, and Margot Hayes, contralto, for two concerts, to be given on Jan. 30 and 31, under the local management of T. L. Krebs.

Theodore Lindberg, who conducted the Wichita Symphony through the seasons of 1912-13 to 1914-15, is planning fourteen symphony concerts, six or eight of the series to be presented as an educational feature for the school children.

The Wichita Civic Orchestra, organized and conducted by E. O. Cavanaugh last year, will give a number of free popular concerts at the Forum during the season, if plans are carried out. Mr. Cavanaugh's organization numbers about fifty performers, among them business men and other amateurs, as well as a sprinkling of high school students. No elaborate or complicated compositions will be attempted, but only good music is to be performed. The

enterprise is said to have the approval of the president and secretary of the Chamber of Commerce and other leading business men.

A visit to this city and lecture recital by William Lester and Mrs. Margaret Lester some time during the season has been arranged and will be sponsored by Mrs. Richard Gray and Mrs. Susan Ballinger Newman.

The fund for the new \$15,000 pipe organ, to be installed as a testimonial to Jessie L. Clark in the High School Auditorium, is growing satisfactorily, and the amount necessary will doubtless be raised during the season.

The excellent work of the professional musicians of Wichita, teachers, players and singers, as well as the musical activities carried on in the various clubs and in the public schools, and the high-class music provided in leading churches and theaters, produce noteworthy results on all sides in the demand of the public for good music, and more of it.

T. L. KREBS.

HONOR 'CELLIST'S MEMORY

Rochester Musicians Pay Tribute to the Late Joseph Press

ROCHESTER, Oct. 11.—Beautiful and impressive memorial services were held at Kilbourn Hall on the afternoon of Oct. 6, for Joseph Press, 'cellist, who passed away here two days previous of pneumonia. Dr. Rush Rhees, president of the University of Rochester, Howard Hanson, director of the Eastman School of Music, and Eugene Goossens, conductor of the Rochester Philharmonic, paid tribute to Mr. Press both as a man and as a musician, and expressed the deep sense of loss felt by all who had come in contact with him here or who had heard him play. The hall was filled, the audience including the members of the Philharmonic Orchestra, who attended in a body.

Sousa and his band gave a successful concert at the Eastman Theater on the evening of Oct. 2 and drew many enthusiastic rounds of applause. The theater was filled.

Geraldine Farrar and her company were heard at the Lyceum Theater in an abbreviated version of "Carmen" on Oct. 6. The singers were supported by a small orchestra under the direction of Carlo Peroni. In the cast were Neira Riegger as Mercedes, Emma Noe as Micaela, Edward Molitor as Don José, Joseph Hoyer as Escamillo and Marcel Vision as Zuniga. MARY ERTZ WILL.

Saenger Scholarship Winners Study Operatic Roles

Helen Riddell, soprano of Amsterdam, N. Y., and Ethel Hottinger, mezzo-soprano of Chicago, won the scholarships offered by Oscar Saenger this season. Miss Riddell is preparing such rôles as Louise, Mimi and Butterfly, for which her voice and personality seem especially adapted. Miss Hottinger will study the parts of Carmen, Ortrud, Amneris and Brangäne.

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Photo by Edward Thayer Monroe

Lillian

GUSTAFSON

SOPRANO

ERIE DAILY TIMES (E. A. Haesner)

Miss Gustafson was heard for the first time in Erie, and judging from the welcome she received, she should be heard here again. This young artist is indeed charming. A voice of crystal purity. Seemingly, the singer does not merely please with the prettiness of her voice, but she strives to imbue her voice with the spirit of her songs and succeeds to a remarkable degree.

NEWARK EVENING NEWS

She can enter so fully into the spirit of a song, and for that reason her song is as effective from an interpretative point of view as it is pleasing in its musical values.

SPRINGFIELD UNION (Springfield, Mass., Festival)

Lillian Gustafson as "Micaela" was entirely satisfying. She has a lyric soprano voice of beautiful quality and considerable power and she handles it well. Her duet with Ralph Ercole was one of the finest bits of the evening and she made a great deal of Micaela's air. She is charming to look at and her simplicity made her a favorite with the audience.

Management WALTER ANDERSON (by arrangement) 5 Columbus Circle, New York

OTTAWA (Canada) CITIZEN

The assisting artist, Lillian Gustafson, proved to be one of the best the orchestra has introduced to an Ottawa audience. She has a soprano voice of exceptional purity and brilliancy, but above all she sings with a sincere depth of emotion that makes a strong appeal to her listeners. She has a wide range but the beautiful tonal quality of her voice is maintained from the lowest note to the highest. She sings with a natural ease that draws attention primarily to the meaning of her music and not to the unusual beauty of her voice. There is a bell-like clarity throughout the gamut of her wide range, combined with a flexibility that denotes the perfect control.

JAMESTOWN POST

Appeared with Georges Barrere in artists' recital program of delightful numbers.

Miss Gustafson thoroughly charmed the audience by a series of graceful numbers. Her voice is perfectly charming in the highest notes where she stands comparison easily with some of the greatest singers.

Miss Gustafson had numbers chosen with rare discrimination for they allowed the natural grace of her personality free expression. She included folk songs of several languages.

Mezzo-
Soprano
Singer
of
Songs

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"of the lovely, limpid voice"

—IN—

EVOLUTION OF AMERICAN SONG

(A Recital With Informal Explanatory Talks)

Mezzo-
Soprano
Singer
of
Songs



Although featuring "Evolution of American Song," Miss Waters is prepared at all times to give the more conventional Recitals of classic numbers.

In the New York Press:

Miss Waters' vocal range is broad. She is a musician whose art is superimposed on intelligence, a combination that spells much for the pleasure of her auditors.—New York American, April, 1924.

Her voice has fluency and purity rare enough to concert halls—it is moreover warmed through with that quality which brings a song to life in perfect naturalness and simplicity.—New York World, April, 1924.

A good mezzo-soprano voice, and many good ideas about style and much musical intelligence.—New York Sun, April, 1924.

Her voice has a pleasing quality—it has volume, color and is well managed.—New York Evening World, April, 1924.

An agreeable voice, intelligence, good taste, and a refreshing freedom from affectation.—New York Herald Tribune, April, 1924.

She brought a singularly rich endowment in personal poise, magnetic stage presence, and expressive sympathy. . . . Miss Waters was artistically admirable in French lyrics, to which she added Faure's *Les Berceaux*, while her German classics also earned an encore.—New York Times, April, 1924.

Crystal Waters has the first intelligent grouping and discussion of American Music that has been offered to the concert public. In all the maze of discussion concerning whether there is or can be "Folk Music" in America; whether the Indian or the Negro Spirituals come under that classification; where the Kentucky Mountain Songs should rank; whether our modern composers receive the attention and respect which is their due in music literature; and whether we should or should not accept "Jazz" as reputable music, Crystal Waters has found definite paths which do lead somewhere.

In her chronological "Evolution of American Song" she has chosen to begin with Indian Songs by such composers as Cadman, Lieurance and Troyer. The Green Mountain and the Kentucky Mountain Songs follow, and these are succeeded by groups of songs by Foster and Negro Spirituals. Progressing to the Songs of Today, Miss Waters includes MacDowell, Carpenter, Carl Engel, Strickland, Watts, Horace Johnson, Marion Bauer and Francis Moore. Her final group, called "Modern Popular Songs," is, frankly, "Jazz."

Primarily, the "Evolution of American Song" is a Recital by one who has mastered her art, who knows her classics and has won her name through the conventional channels. As the leader of the "Waters Entertainment Unit" in France, Miss Waters mingled with natives of every state in the union and became interested in the various sources of the music which they loved best. Since that time, she has made intensive study of song literature in America and is featuring the results of her investigations in her new offering. Each group of songs deserves a word of introduction and interpretation which Miss Waters gives in order to present the program as a unified whole. Essentially entertainment for its own sake, the "Evolution of American Song" becomes educational and cultural as well without being in the least pedantic.

Frequently referred to by critics as "Crystal Waters, of the lovely, limpid voice," she is no less frequently introduced as the "Singer of Songs." By quality of voice, as well as through her personality, experience and research, Crystal Waters is peculiarly fitted to present the songs of America.

For complete information of repertoire, terms and dates, write or wire

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Gilbert and Sullivan's Fancies Will Delight Music-Lovers in Pueblo, Colo.

PUEBLO, COLO., Oct. 11.—Prospects for an exceptionally busy and interesting season are very bright. Two artists' courses are scheduled, plans are being made to produce three of the famous Gilbert and Sullivan light operas, three music clubs will put on regular programs, and a performance of Coleridge Taylor's "Hiawatha" is also promised. In addition, the nearby towns of Florence and Canon City are planning a big season's work. Canon City will have a mixed chorus; and will stage two light operas, and Florence will also have at least one operatic performance during the season.

Robert Slack and Arthur Oberfelder are the managers, who will present the two artist courses in Pueblo. Mr. Oberfelder's bookings are: Florence Macbeth and supporting company in "The Secret of Suzanne," Nov. 7; Ruth St. Denis dancers, Jan. 14; Mieczyslaw Münz, Jan. 22, Mme. Schumann Heink, Feb. 13; Efrem Zimbalist, March 10. An added attraction will be Paul White-man and his band, March 11. Robert Slack announces the following concerts: the Metropolitan Quartet, Frances Alda, Merle Alcock, Armand Tokatyan and

Lawrence Tibbett, Oct. 17; Sophie Braslau and Cecile de Horvath, Nov. 21; Mischa Elman, Nov. 25; the De Reszke Singers and Mildred Dilling, harpist, Dec. 6; and Tito Schipa, March 13.

The Monday Music Club under the presidency of Mrs. Roger Wheldon, is arranging an instructive study course for its members, and a free public concert will be given in the Memorial Hall on the last Sunday in each month. The newly-organized American Music Society has nine attractive and artistic programs prepared. Most of them will be given in the Congress Hotel, but several, including a Christmas Candlelight service, and a program of operatic excerpts, will be staged in Memorial Hall. This club has a chorus, directed by Hywel C. Rowland, and it will be a feature at several of the concerts. Both the senior and junior sections of the Griffes Music Club have mapped out their winter's work. They hold most of their meetings in private houses, but will also give several programs in Memorial Hall, and do missionary work in neighboring towns. The junior violin choir of the Griffes Club, led by Leah Dana Seykora, is an exceedingly fine ensemble.



Thomas A. Christian, Who Will Produce Three Savoy Operas with Local Forces in Pueblo; Marion Nuckolls, President of the Griffes Club, Who Has Worked Successfully to Develop Pueblo as a Music Center; and Hywel C. Rowland, Conductor of the American Music Society Chorus

The Colorado Fuel and Iron Works Y. M. C. A., under the direction of Thomas A. Christian, has a particularly heavy schedule. Three of the Savoy operas are to be produced with Mr. Christian as musical director and E. W. Van Berggrun as dramatic director. The works selected are "H. M. S. Pinafore," "The Mikado" and "The Pirates of Penzance." The Steel Works mixed chorus will present several miscellaneous programs in addition. The boys' and girls' chorus will stage an operetta, and give miscellaneous concerts, and there will

also be the regular Sunday afternoon community concerts each week from October to May.

Under the direction of Thomas A. Christian, the Arion Choir, composed of sixteen solo voices, will sing Coleridge Taylor's "Hiawatha" in January.

Although only organized a few months ago, the Canon City Music Club is going to put in a hard winter's work. Rehearsals of "The Mikado" under the direction of Mr. Rowland of Pueblo, are now in full swing, and this popular comic opera is to be performed early in November. Later on in the season another opera will be staged, and the mixed chorus, also under Mr. Rowland's direction, is studying several fine choral compositions.

Canon City is to be the scene of the next annual convention of the Colorado Federation of Music Clubs, and also of the biennial young artists' contests of the N. F. M. C., for the State of Colorado.

Florence is going to produce Henry Houseley's one-act opera "Pygmalion." This will be directed by Mr. Rowland, who will sing the title rôle.

MARGUERITE J. SCHWINGER.

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EDNA THOMAS

"The Lady from Louisiana"

Miss Thomas has the same indefinable charm that brought the world to Yvette Guilbert; she has skill at interpretation and coloring her tones to glorify her material; she is a genuine artist to her fingertips.

Deems Taylor, *New York World*, January 8, 1923.

There was Miss Edna Thomas, whose negro Spirituals grow more and more fascinating. Was ever more perfect costume devised than that worn by the singer, or the stage more exquisitely taken?

James Agate, *The Times* (London), May 4, 1924.

Three months success in England, now in Australia on world tour. A few open dates in America after January 1925

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Phone: Pennsylvania 2634

New York City

Boston Activities

Oct. 11, 1924.

Louisa F. Parkhurst, piano teacher, after several months' study with Myra Hess in London, returned this week and has resumed her studio work in the Pierce Building.

George Sawyer Dunham, choral director, conducted the annual autumn sacred concert given by the students and music faculty of Northfield Seminary and Mount Hermon School, known as the Northfield Schools, in the Northfield Auditorium on the afternoon of Oct. 5. The concert is an important factor in the musical life of western Massachusetts. Nearly 1000 singers, accompanied by organ, piano and violins, participated under Mr. Dunham's baton.

Clara Shear, lyric-coloratura soprano, was acclaimed in a song recital, sponsored by the Norwich Music Association in Slater Hall Annex, Norwich, Conn., on the evening of Oct. 7. Miss Shear sang a group of Italian and English songs and arias from "Lucia" and "Barber of Seville." Cyrus Ullian was the accompanist.

The Porter pianoforte studios in the Pierce Building opened its fall session last week with a large registration. F. Addison Porter is in charge.

Maurice Hoffmann, pianist and teacher, with studios in this city and Manchester, N. H., returned this week from a vacation in Europe. Mr. Hoffmann spent ten weeks in study under Egon Petri in Berlin. He also toured Switzerland.

Lila Metcalf Holmes, pianist and teacher, who spent the summer in study with Tobias Matthay in London, has arranged to continue the Matthay method under Bruce Simonds at his studio in New Haven.

Dorothy Parker reopened her studio in the Nottingham Building Oct. 1. Her summer's holiday was spent in Colorado Springs, Chicago and Minneapolis. Following her marriage on Sept. 6 to Gordon Alfred Petremont, the remainder of the month was spent at Bretton Woods, N. H. Mr. and Mrs. Petremont are at the Hotel Touraine for the winter.

W. J. P.

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Robert Andrew Sherrard, A. A. G. O., is giving a successful normal course series, sponsored by the Art Publication Society of St. Louis, in Pittsburgh, Altoona, Scranton and Harrisburg. The series opened in Pittsburgh, where three classes were held from Sept. 8 to 13. This was followed by classes of two days each in Altoona, Harrisburg and Scranton. The cities will be visited

every two weeks and the work will cover a period of forty days each in Altoona, Scranton and Harrisburg, and 120 days in Pittsburgh. Four hours of one day are devoted to teachers' classes and one hour to teaching a pupils' class in the presence of the student-teachers. The following day is spent among the student-teachers offering such individual assistance as they may desire. The class has the opportunity to consult Mr. Sherrard and receive his advice.

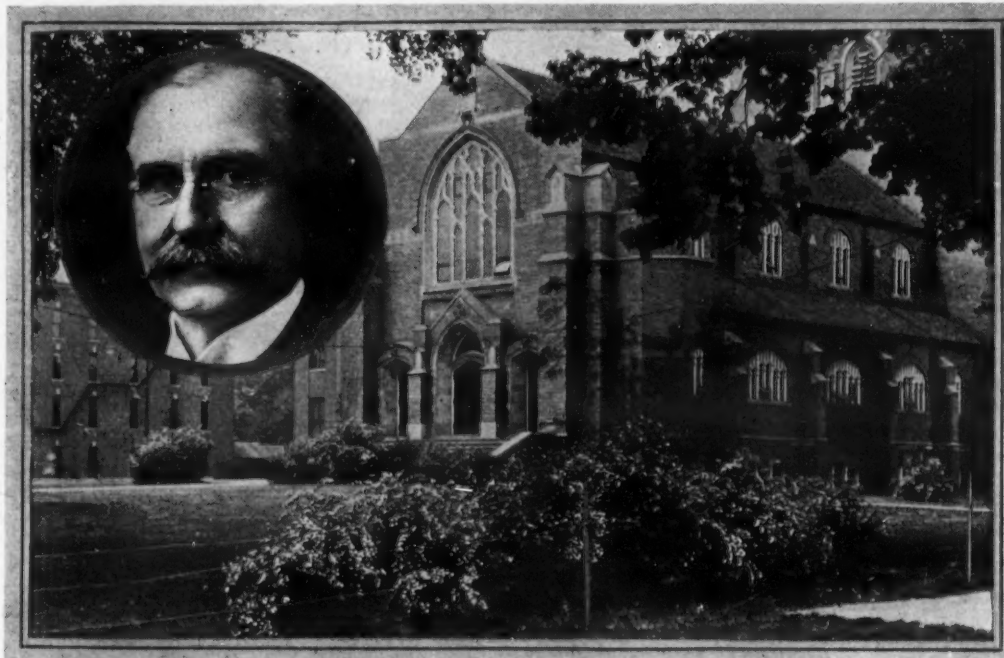
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Visiting Artists and Local Organizations Make Bright Calendar for Cedar Rapids



The T. M. Sinclair Memorial Chapel on Coe College Campus, Center of Cedar Rapids' Musical Activities. Inset: Dr. G. E. Crawford, Who for Many Years Has Faithfully Worked for the Success of the Artist Course and May Festival

CEDAR RAPIDS, IOWA, Oct. 11.—The prospects for the coming season's musical activities are very promising in Cedar Rapids, where the Coe College Artist Course and Spring Musical Festival, as well as the local orchestra's appearances and the Choral Union's Concerts will largely make up the program of attractions. As these events have become well-established, their success should be assured. Furthermore, the program may be increased and some extra numbers added as was done last year.

The artists engaged for the concert course are Florence Macbeth, soprano; Renée Chemet, violinist, Dec. 4; Mischa Levitzki, pianist, Feb. 12; and Arthur Middleton, baritone, March 3.

The Cedar Rapids Orchestra will give its first concert in November, under the direction of Joseph Kitchin, who also will lead the Choral Society in a performance of Thomas' "The Swan and the Sky-Lark" at an early date. A number of faculty recitals at Coe College will again be a feature of the year. With the completion of the new \$30,000 pipe organ at the First Presbyterian Church another valuable asset will have been gained.

The Beethoven Club has chosen to make a study of municipal music in preparation for its probable introduction in this city. In the public schools, work will be on as comprehensive a plan as it has been heretofore, and a first ex-

hibition of choral and orchestral work will be given in connection with a Mercantile Convention this fall.

MAX DAEHLER.

G. A. Brown Becomes Conductor of Harvard University Orchestra

BOSTON, Oct. 11.—G. A. Brown, '25, of Melrose Highlands, will succeed W. H. Piston, Jr., '24, of Boston, as leader of the Harvard University Orchestra, the Pierian Sodality of 1808. Mr. Piston, who led the orchestra for the last three years, is in Europe continuing his musical studies. Mr. Brown has received orchestral training under George W. Chadwick and Wallace Goodrich of the New England Conservatory. He has played under Karl Muck, Ernest Schmidt, Pierre Monteux, Emil Mollenhauer, Henry Hadley and Giorgio Polacco. He began conducting at an early age, and is now assistant conductor of the Melrose Orchestra Association. Last season he conducted the orchestra in the South End Music School. He has been first 'cellist in the Pierian Sodality Orchestra for three seasons. W. J. P.

School to Train Sixty Song Leaders

Reginald L. McAll has announced he will open a training school in church school music in the Training School for Christian Workers, Gramercy Park, on Oct. 21. Nearly fifty have already enrolled for the course. To meet the need for trained teachers the religious education department of the Greater New York Federation of Churches has established community teacher training schools in various parts of the city. This year one will be conducted in Union Theological Seminary, opening on Oct. 13, for twenty-four Monday evenings. Others are being arranged. Church school workers in Negro churches will attend a class in Abyssinian Baptist Church beginning on Oct. 13.

San Jose Musicians Give Programs

SAN JOSE, CAL., Oct. 11.—Homer de Wit Pugh, tenor, assisted by Elizabeth Aten Pugh, accompanist and organist, gave a delightful recital at the First Presbyterian Church recently. Mr. Pugh sang all of his numbers in English. His voice is beautiful and he sings intelligently. Juanita Tennyson, soprano, appeared in recital with the Duo-Art at Hotel Del Monte recently. Earl Towner, who has come to head the music department of Teachers' College, has also been engaged as organist for First Church of Christ Scientist, where Mrs. Wallace Deming is soloist. Daisy L. Brinker, pianist, organist and founder of the San Jose Music Study Club, is in the East. M. M. F.

Jeannette Vreeland will appear as soloist with the Minneapolis Symphony in Minneapolis on March 15.

THIS IS SELECTION TIME STAND PAT WITH PATTON FOR BARITONE



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Photo Wide World Studio

FRANCES NASH

American Pianist

As Interviewed by
MERLE SUMNER

DOES the concert stage need a George M. Cohan to run up the American flag?

"Musical platforms are the only territory in the United States where the Stars and Stripes do not wave," declared the musician. "Personality is everything with the popular vote on a pianist or violinist. And patriotism is nothing. The public cares more about an artist baptized in vodka or the shell-fire of a Russian revolution than it does about a player born on Main Street. And nobody bothers about the program if the performer is exotic or eccentric and looks as though he knew the steppes or the desert better than Broadway or the Bowery."

Chickering Piano

Does the Public Prefer an Artist Baptized in Vodka to a Player Born on Main Street?

(N. Y. Morn. Telegraph, Sept. 28, 1924)

"You know," said Miss Nash, "I had a wonderful summer. Such quiet and such opportunities for practice. Mount Desert is an ideal vacation spot for musicians. Hofman goes there and Gabrilowitch. Also the Damroschs. I left all of my responsibilities—and even my husband—here in New York so that I would have nothing to think about except the concert which I shall give soon in Aeolian Hall. Those great forests in Maine make wonderful audiences. They do not interrupt even with applause."

But suddenly I remembered my assignment.

"Since you are an American, perhaps you can tell me whether the concert stage in this country is foreign or U. S. A.?"

"Foreign," she said without hesitating.

"Personality is the most important factor in any musician's success," she added. "Audiences do not seem to care half as much about the music a musician plays as they do about the way he combs his hair, sits down on the piano stool, or the number of times he has to move the piano before he can strike the opening chords."

"What about jazz?" said the interviewer, recalling that there were no unemployment statistics on saxophone players available even to the Department of Labor.

"Oh, yes," said Miss Nash, "that is American. It's red, white and blue. But for any other sort of music—well, they don't want you unless you have a foreign passport. Jazz satisfies the tolerant, gullible audiences which crave excitement, the young people who are always on the lookout for something new. But the artistic music lovers like the bizarre on a program. And that is particularly true of women."

Long before she was eight, Frances Nash was practicing five-finger exercises in the midst of Mexican revolutions and the gun play of California camps. Her father was a mining engineer. His daughter accompanied him on all of his travels. Even then she played just to amuse herself while the rebels raged and the two-gun men were at target practice.

Frances Nash, draped in Nile green chiffon, sat down and played Ravel's Sonatine and a selection of Chopin's.

The setting was Barcelona. But there was Major Watson, in khaki, turning the pages gallantly like a true Virginian.

Maybe the Stars and Stripes are firmly planted on the concert platform after all.

Concert Direction of

EVELYN HOPPER, Aeolian Hall, New York

Ampico Records



MARYON VADIE



With the
MARYON VADIE DANCERS



OTA GYGI

Town Hall
New York City
Oct. 24, 1924

Available
After
Feb. 1, 1925

"Their offering has distinction, finesse and the compelling power of true art"—NEW YORK TRIBUNE

As to toe dancing, Maryon Vadie is comparable only to Genee. In sheer artistry Vadie excels.—ARCHIE BELL.

Terpsichore raised her weary head and became her own real and rejuvenated self once more when Maryon Vadie appeared in a series of exquisite lyric dances. Not since the last appearance of the Russian Ballet has the choreographic art been exemplified so refreshingly and poetically. There is no vulgar pantomime, no straining after tawdry sensationalism, no modern steps of the sort which in speaking of the turkey trot Julian Street once characterized as "the poultry of motion." But there is abundance of genuine poetry of motion, and it is a poetry made incarnate and visible in the lissome grace of the premiere danseuse.—JAMES GIBBON HUNEKER.

You will be able to see Maryon Vadie in a delightful series of lyric dances. Her numbers are little masterpieces of rhythmic movement. One of the most pleasant items in the theatre. How this lovely thing was ever booked under the present cynical auspices of the theatre in the East is a mystery. It is available, however, and it should be observed by those who are fond of the ballet.—PERCY HAMMOND.

Last summer we watched a Lincoln Park fawn disport among the blossoms. Naturalists tell us a fawn is grace personified. Maybe so, but last night we saw shapely limbs gyrate in the poetry of motion that made our little fawn look like a lumbering ox. Maryon Vadie moves about as blades of grass in a spring breeze. Her interpretation of the "Pizzicato" is wonderful, while in her "Spring Song" even Gertrude Hoffman could learn a thing or two.—RICHARD SPAMER.

New York Tribune—This is a dancing age, and our great dancers are the pets and pride of the period. This week came a light-footed and lovely dancer—accomplished in technique—Maryon Vadie—with Ota Gygi, a master among concert violinists. Their offering has distinction, finesse and the compelling power of true art. No breeze-blown blossom, no dipping, curving swallow was ever more graceful than she. She is a dancer by instinct, is this lovely daughter of California and it is no wonder that she triumphs. Ota Gygi is a dark-haired genius who enjoyed the distinction of being court violinist to the King of Spain.

Concert Direction of
EVELYN HOPPER
Aeolian Hall, New York

Philadelphia Telegraph—Julian Eltinge, who, no doubt, knows better than we ordinary males what is due a charming woman, will certainly not mind seeing his little colleague—Maryon Vadie, that winsome bit of femininity, occupy the place of honor in this review. When the diminutive dancer in the quaint, picturesque costume of the early Victorian period, appeared and executed her first steps to the lilting measures of Chopin's "Minute Waltz," it was as if a dainty Dresden doll had been brought to life by a modern Pygmalion. Her dancing is airy, fresh and graceful. The violin playing of Ota Gygi, her partner, whose instrumental achievements won for him the favor of the Spanish court, helped to lift the presentation into the realm of the truly artistic.

Boston Globe—Two stars in one are introduced in a classical repertory. One admires Ota Gygi's playing. He was given several recalls. Miss Vadie is the embodiment of grace. Watching her face, one understands that dancing with her is a devotion. She is a lover of art.

Rochester Evening Journal—It would take a lyric typewriter to do justice to Maryon Vadie and Ota Gygi. One is perfectly safe in calling it the most beautiful presentation in the country. Full of that real beauty which one finds so seldom. And the audience of yesterday was quick to succumb to its lure. Miss Vadie is a dancer of rare beauty and grace, and Mr. Gygi a musician of deep understanding and ability. It is a performance that should be seen, and art-loving people cannot afford to miss it.

DICIE HOWELL

Soprano

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January 1st—1925

"EXQUISITE QUALITY"
(*Boston Globe*)

"EXCEPTIONAL BEAUTY"
(*New York Herald*)

"VOICE, ART, BRAINS"
(*Boston Herald*)
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Aeolian Hall, New York

Denton, Tex., Sees Brightest Musical Season Yet, if Hopes Are Realized

DENTON, TEX., Oct. 11.—Prospects for season are the brightest yet recorded. All clubs, colleges, civic organizations, studios and church choirs are undertaking a greater program than ever before.

Elois Allison, supervisor of music in the public schools, has a wide program for the year, including glee clubs, quartets, orchestra, and operetta, as well as general programs. She will conduct junior and senior music memory contests, under the auspices of the Music Department of the Aerial Club. In the high schools, senior and junior, Miss Allison will hold a course in appreciation recommended by one of the large Eastern universities. There will be a brass band in the senior high school, and the junior high will give a cantata at Christmas. An operetta will be produced by the senior school in April. The orchestra will give radio concerts during the winter from the Dallas and Fort Worth broadcasting stations. Miss Allison received a supervisor's certificate and diploma from the American Institute of Normal Methods, Northwestern University, on completion of her work this summer.

Artists' courses will be presented at both the North Texas State Teachers' College and the College of Industrial Arts. The latter will also bring the San Carlo Opera Company for an appearance in "Carmen" on Dec. 11.

The additions to the music faculty, of which William E. Jones is head, are as follows: Waldo P. Anderson, Jessie E. Granger and Russell E. Curtis, piano department; Orville J. Borchers, vocal department, and Horace A. Jones, violin department.

At the Teachers' College, Mary Anderson, who has just returned from a year's study in Europe, will assume the direction of music. Homer Richey will head the violin department. The artists' course has been arranged by Prof. J. E. Blair.

The new auditorium at this college will be completed by Nov. 1 and will have one of the finest pipe organs in the South. President Marquis announced an opening organ recital and the probability of further organ recitals. The seating capacity will be about 2500. Several fêtes and pageants are given each spring on the campus.

The Aerial Club will present local artists and study a wide range of material in its monthly programs. Mrs. Will C. Edwards is president and Mrs. Will T. Evers chairman of the music department. It is hoped that this club will again foster and supervise a music week for Denton in the spring.

Owing to pressure of duties, Robert L. Cooper has had to disband the Denton Male Chorus after the most successful



Elois Allison, Director of Music in the Denton Public Schools

year of its existence. The Denton Band is to be conducted by Floyd Graham. He has already led the band in a number of summer concerts. Mr. Graham is also leader of a chamber orchestra.

Robert L. Cooper is directing the choir of the Presbyterian Church, and will give monthly music programs on Sunday evenings, using quartets, choruses and orchestra. E. Otis Allen, new director at the First Baptist Church, will present a large chorus in cantatas and special programs during the winter. Mrs. W. T. Evers will lead the choir of the First Presbyterian Church and Mrs. Jackson that of the First Christian Church.

The choirs of the city form the background for every proposed organization, and, with their leaders, have contributed much to the progress of music in Denton. The Aerial Club has also done splendid service in holding the memory contest each year, Mrs. Saunders being one of the moving spirits.

JOHN B. CROCKETT.

Dusolina Giannini Returns from Visit With Marcella Sembrich

Dusolina Giannini, soprano, has returned from Lake George, N. Y., where she spent the month of September with Marcella Sembrich. Miss Giannini is making ready for a solidly booked season, which was to begin on Oct. 17 in Morristown, N. J., and will end on April 23 in Troy, N. Y. Immediately after the Troy engagement she will sail for Europe to fill engagements in London, the English provinces and on the Continent.

"True contralto, luscious and voluminous."
(*Buffalo Express*)

"Good sense of style and keen musicianship."
(*N. Y. Eve. Sun*)

Engaged by N. Y. Oratorio Society.
Apr. 8th 1925.

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W. J. HENDERSON, *New York Herald*

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Power.

Big Expressiveness
in Her Playing.
An Artist of Fire.

New York Sun and Globe
GILBERT W. GABRIEL



An Analytical Mind
and a Poetic Per-
sonality Having the
Gift of Expressing
Her Composer
Musically.

New York Times
RICHARD ALDRICH

GRADOVA

"Foremost Woman Pianist"—*The Nation*

NEW YORK AMERICAN

Gradova has asserted her right unequivocally to be ranked with the best. A player of exceptional gifts, consisting of strongly marked interpretative talent, splendidly virile attack, accurate technical mastery and a sensitive touch and soulful tone.

SUN and GLOBE, NEW YORK

There was mystery about her interpretation, complete concentration, variety of color but a profoundly mature suggestiveness as well.

NEW YORK WORLD

She has an exceptionally powerful and sensitively colored tone, a fine sense of rhythm, and a mind of her own in regard to interpretations; they are invariably positive and, one feels, definitely meant.

NEW YORK MORNING TELEGRAPH

Distinguished personality. Her playing is more than individual. It is informed by a devotion to the beautiful.

NEW YORK TRIBUNE

A combination of technique and expressive power that captured and held the interest through Brahms, Liszt, Scriabin and Chopin.

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N. Y. Concert Season Begins Brilliantly

[Continued from page 19]

high notes, while beautifully placed, are veiled in quality. This, and a tendency to chop phrases, are all that can be said on the minus side. Prayers of thanksgiving, however, are in order that Mme. Gluck's two years of retirement have done much to restore her beautiful voice and to make her presence on the concert platform again possible. There is no doubt whatever that she has "come back" and that when a few more appearances and more of the storms of applause which she received on Sunday have restored her nerve, she will again occupy the place in the hearts of music lovers which no one else has been able to fill during her absence. J. A. H.

N. Y. Chamber Symphony Début

The New York Chamber Symphony Orchestra, Max Jacobs, conductor, gave the first of a series of concerts at the Earl Carroll Theater on the evening of Oct. 12, with Alma Simpson, soprano, as soloist. Mr. Jacobs was not quite happy in his selection of a program. The Overture to Mozart's "Titus" is one

of the composer's least interesting overtures. Méhul's Symphony in G Minor, which followed, has been described as "correctly written but uninspired." The description is apt though incomplete, as "very long" should have been added. A "Vocalise" by Rachmaninoff, deliciously played on the violin by David Robinson, raised the level of interest once more as Mr. Robinson displayed a fine tone and real musicianship. He should be heard more widely and more frequently. Mme. Simpson's six songs in Spanish, sung with high artistic intention, were not of paramount interest intrinsically. Three were sung with piano accompaniment played by Grace Cassidy and three with guitar played by Eugenio Cibelli.

The most interesting number on the program was Linn Seiler's Tone Poem, "In the Bayou" having its first hearing. Mr. Seiler has written an atmospheric bit, somewhat reminiscent of Dvorak in his use of the wood-wind, but cleverly scored and harmonically interesting. It seems, on first hearing, one of the best American orchestral pieces which has been brought out in some time. It was much applauded. The program closed with Debussy's "Petite Suite." Mr. Jacobs' conducting was scholarly throughout and he won much applause from his audience. J. A. H.

Gallo Adds "Faust" to Répertoire of San Carlo Opera in Third Week

FOR the third week of the San Carlo's engagement at the Jolson Theater, Fortune Gallo added "Faust" to the repertoire, the remainder of the list being repeats, though several artists were heard in new rôles and a considerable amount of shifting around was done so that many of the performances on this account had all the charm of a novelty. The audiences continued large numerically and vociferous in the matter of applause.

The third week opened with a repetition of Verdi's "Aida" with Bianca Saroya in the name part and Stella De Mette in her familiar rôle of Amneris. Manuel Salazar replaced Gaetano Tommasini as Radames and Mario Valle was heard as Amonasro in place of Mario Basiola. The rest of the cast was identical and Fulgenzio Guerrieri conducted. The Pavley-Oukrainsky Ballet was seen in incidental dances. M. S.

"Rigoletto" Repeated

Verdi's "Rigoletto," which opened the season, was repeated on Tuesday evening with the same singers in the leading rôles, as in the opening night, with the exception of Tina Paggi, who replaced Josephine Lucchese as Gilda. Miss Paggi sang very beautifully and her "Caro Nome" was especially fine. The duet between Miss Paggi and Mr. Basiola, the *Rigoletto*, held up the performance in the third act. Demetrio Onofrei repeated his fine singing as the Duke. The remainder of the cast included Pietro De Biasi, Ada Bore, Natale Cervi, Martin Lilliamfield, Philine Falco, Francesco Curci and Fredonia Fraser. Alberto Baccolini conducted. C. S.

"Faust" Finely Presented

A really excellent performance of "Faust" was given on Wednesday night, the work being heard for the first time this season. Demetrio Onofrei assumed the title rôle and Giovanni Martino, borrowed for special performances from the Metropolitan, was the *Mephistophele*. Mario Basiola appeared as *Valentine*, Anne Roselle as *Marguerite*, and Ada Bore and Philine Falco as *Siebel* and *Martha* respectively. Mr. Onofrei's fresh voice and youthful appearance lent much charm to his performance and Miss Roselle sang an excellent *Marguerite*, the audience demanding a repetition of the "Jewel Song," which, however, she was artist enough not to give. Mr. Martino's *Mephistophele* is one of the very best ever sung in New York and although lack of space prevents a detailed review of his performance, suffice it to say that not only was his singing excellent but that his stage business was original and interesting. Mr. Basiola sang with his usual artistry and was the recipient of much applause. Mr. Guerrieri conducted. J. A. H.

The Third "Butterfly"

"Madama Butterfly" was repeated on Thursday night with Tamaki Miura in the name part and Gaetano Tommasini as *Pinkerton*. The remainder of the cast

included Ada Bore, Philine Falco, Mario Valle, Francesco Curci, Natale Cervi and Pietro De Biasi. Mr. Franchetti conducted. The opera was followed by ballet divertissements by Andreas Pavley, Serge Oukrainsky and their company. A. B.

A Triumph for Gladys Axman

Gladys Axman provided a surprise for New York opera-goers Thursday evening. Before a large audience, in which uniforms of the United States Army were conspicuous, Miss Axman sang for the first time here the title rôle of Puccini's "Tosca." Heretofore New York audiences knew Miss Axman only as *Santuzza* and some other parts, but on this occasion she demonstrated that she has added many cubits to her art and was capable of filling one of the most difficult rôles in dramatic opera. Throughout Miss Axman was alert and sensitive to this histrionic delineation of the rôle. "Vissi d'Arte" was sung smoothly and intelligently. She was intense, at moments volcanic, in her scenes with *Scarpia* and *Cavaradossi*. The audience was genuinely demonstrative and at the conclusion of the second act she was deluged with flowers. Manuel Salazar was again a vivid and satisfying *Cavaradossi*. Mario Valle proved rather too lyric for the rôle of *Scarpia*. Other members of the cast were Pietro De Biasi, Yvonne Trava and Messrs. Curci, De Cesare, Cervi and Lilliamfield. Nor must we forget the extremely fine leadership of Conductor Aldo Franchetti. T. S.

A Second "Bohème"

"Bohème" was repeated at the Saturday matinée with the same cast as previously, including Anne Roselle, Demetrio Onofrei, Madeline Collins, Mario Valle, Pietro De Biasi, Giuseppe Terrante and Natale Cervi. Mr. Guerrieri conducted and the Pavley-Oukrainsky ballet appeared in supplementary dances. W. W.

"Carmen" Once More

A repetition of "Carmen" was given on Saturday evening with Miss De Mette in the title rôle and Manuel Salazar as *Don José*. The remainder of the cast included Mario Basiola, Francesco Curci, Natale Cervi, Pietro De Biasi, Joseph Miller, Tina Paggi, Frances Morosini and Philine Falco. Miss Paggi made her first appearance as *Micaela* and won well-merited applause, both after her duet with Mr. Salazar in the first act and her big aria in the third. The ballet was seen in incidental dances in the fourth act. Mr. Guerrieri conducted. O. F.

Toronto City Hall Receives Portrait of Music Patron

TORONTO, CANADA, Oct. 11.—A public ceremony marked the acceptance in City Hall of a portrait of the late Dr. H. F. Torrington, to whose initiative and self-sacrifice Toronto owes much of its prestige as a music center. The portrait is the work of J. W. L. Forester.

Thousands Hear San Francisco Opera as Season Comes to Brilliant Close

Estimated Total of 50,000 Witness Ten Performances, Netting Association a Profit of \$40,000—Artists Join in Gala Benefit for Gaetano Merola, General Director, and Local Musicians Pay Tribute to His Ability—Symphony, Under Alfred Hertz, Lists Many Novelties for Current Year

By Charles A. Quitzow

SAN FRANCISCO, Cal., Oct. 11.—The San Francisco Opera Company's second season closed triumphantly on Oct. 4 with a splendid production of Verdi's "Traviata," given before an audience of 7000. The 6000 or more seats were completely filled and eight or nine hundred enthusiasts occupied the available standing room. Gate receipts for this performance alone totalled \$19,000. The success of the season was assured by the time the second performance had been given, but its full magnitude was only realized when, at the close of the second act of "Traviata," Gaetano Merola, general director, took the stage and announced amid cheers that the profits to the company amounted to \$40,000. According to Bradford Mills, executive manager, the Opera Association now has \$20,000 worth of scenery and stage properties in its warehouses completely paid for out of this season's earnings. Forty-seven thousand attended the subscription series of eight operas and this, together with the attendance at the two extra performances, would bring the total for the entire season well in excess of 50,000. Gate receipts for the eight subscription performances averaged \$15,000 a performance.

"L'Amico Fritz" and "Gianni Schicchi" were staged on Oct. 2, with Tito Schipa and Giuseppe De Luca eminently successful in the respective title rôles. Thalia Sabanieva, as *Suzel* in "L'Amico Fritz," was vocally pleasing; Querita Eybel sang well as *Beppe* and Mr. De Luca's *Rabbi* was a finished piece of histrionic portraiture. "Schicchi" was again hailed with delight, and was excellently acted, not only by the visiting artists, but by the resident artists as well. Margaret Brunsch attracted admiration as *Zita*; Rena Lazelle made a good *La Ciesca*, and Anna Young was an attractive *Nella*. Albert Gilette of Merced, took the part of *Maestro Spinelloccio*; Andre Ferrier was *Ser Amantio di Nicolao*, and Myrtle Donnelly won applause as *Lauretta*. Jose Mojica was delightful as *Rinuccio*.

A special benefit performance for Gaetano Merola, in recognition of his

work in bringing the opera company to its present peak of success, was tendered by the Opera Association and visiting and local artists on Oct. 3. The program included the first act of "Butterfly" with Jose Mojica and Thalia Sabanieva, the second act of "Manon" with Tito Schipa and Mme. Sabanieva, the third act of "Tosca" with Beniamino Gigli and Claudia Muzio, and "Gianni Schicchi" with Giuseppe De Luca and the entire cast of the previous performance. Messrs. Gigli and Schipa were the outstanding figures on this occasion. Mr. Merola was presented with a laurel wreath and accorded an ovation by audience, artists and orchestra after the third curtain. Both Mme. Muzio and Mr. Schipa were at their best in the final performance of "Traviata," the work of the former showing to best advantage in impassioned passages. Anna Young was a capable *Flora*.

An interesting list of novelties has been announced by Alfred Hertz for the coming season of the San Francisco Symphony. These include not only the productions of modern composers, but works of the older masters which have heretofore been very difficult to obtain. Among the modern works appear Deems Taylor's "Through the Looking Glass," the First Symphony of Frederick Jacobi, Rubin Goldmark's "Negro Rhapsody," Respighi's *Antique Dances for the Lute*, and "Ballata delle Gnomidi," the "Intermezzi Goldoniani" of Bossi, a new suite by Nino Marcelli, Goossens' "Tam o' Shanter," a "Dance Rhapsody" by Delius, Vivaldi's *A Minor Concerto*, arranged for string orchestra; Gallico's "Euphorion," Gustav Holst's "St. Paul's Suite," a *Fantasia on two Walloon Themes*, by Jongen; "The Wasps" by Vaughan Williams, a suite by Casella, Scriabin's *Poeme de l'Extase*, an *Oriental Suite* by Henry Eichheim, a symphony by Howard Hanson, Three Jewish Poems by Ernest Bloch, Hans Pfitzner's Overture to "Das Christ Elfein," an *Adagio for Strings* by Lekeu; Schenck's "In a Withered Garden," a ballet suite by Joseph Clokey, and Leo Sowerby's "From the Northland."

PONTIAC WILL HEAR VISITING ARTISTS

Clubs Responsible for Development of Music in Michigan Center

PONTIAC, MICH., Oct. 11.—The season in Pontiac promises to be more successful than in the past year, with a growing appreciation and desire for more and better music. The Civic Music League of 1500 members will sponsor another concert course, bringing artists of the first rank.

The Tuesday Musicale Club will expand its scope of work by adding a course of study for the members. Programs of classic works will continue throughout the year and concerts will be exchanged with other clubs of the county and State. The club will aid rural schools to purchase phonographs and records.

The Students' Music League, second largest in the State and only organized one year, sponsored by the Tuesday Musicale Club, will present programs monthly and will engage in other musical activities.

The Tuesday Musicale Chorus, under Charles Frederic Morse of Detroit, composed of women's voices, will add more members. Choral music of the masters is studied and memorized. Concerts will be given from time to time, and a final concert in the spring, with a renowned artist as soloist.

Each year music is given a larger place in the public schools and especially in the High School under the direction of Harry Quayle. The boys' and girls' glee

clubs will give their annual cantata and May Festival with soloists. An opera will be presented at the end of the school year as usual.

The Central M. E. Church will have its customary quartet, with Mrs. Link, organist, and a new chorus choir under Mr. Morse. The regular Sunday evening feature services will be continued with outside musical attractions. The church will also sponsor a musical course, presenting the Orpheus Club of Detroit, the Hudson Concert Company, and the Irene Stolosky Concert Company.

Other churches of the city will have their usual music, quartets, soloists and chorus choirs, and will present Christmas and Easter cantatas. Members of the various choirs will sing carols at Christmas.

The Oakland and City Bands will continue their concerts throughout the winter and summer.

Men's Clubs will bring artists to the city throughout the year, and the Federated Women's Clubs of the city will present a musicale in the spring.

The Institute Conservatory, Elizabeth Thorpe, director, has widened its work and more teachers have been added to the faculty. Recitals will be given each month by the students from each department and the annual faculty recital will be given in October.

Music Week will be celebrated as in the past two years.

MRS. W. FREDERIC JACKSON.

John Prindle Scott, composer, who spent the last few months at his summer home, "The Scottage," in MacDonough, N. Y., has returned to New York and reopened his studio.



Charming

LUCY GATES

WITHIN THE YEAR ——— AND GOING STRONG

NEW YORK

She once more furnished abundant proof that she has the most lusciously lovely voice now to be heard on the American concert stage and a fine art of using it, equalled by only two or three other living singers. She proves that distinct enunciation is not in the least incompatible with flawless beauty of tone. Liquid, sweet, spontaneous, expressive,—there is no laudatory adjective in the critic's fountain pen that cannot be applied to her singing. The audience realized its good luck.—*Eve. Post.*

Other cities know Lucy Gates as a recitalist better than New York does. Here her reputation is more concerned with opera and her delicious singing in "The Impressario" still makes memories tingle. When this American coloratura soprano sang in Aeolian Hall yesterday afternoon, therefore, there were many to hear and take pleasure from her voice and from the grace of her use of it. She made her songs a model of musical taste.—*Sun.*

Lucy Gates belongs to that rare and limited class of singers who match their music with intelligence. She sang yesterday to a large and intelligent audience, one that understood and appreciated her attainments and charm. She is a most engaging artist whose ability and taste are always beyond question. Her vocalism, diction, and sense of dramatic values were quite without fault.—*American.*

WASHINGTON

There is smoothness in her tone, exceptional clarity in every note and satisfactory technical mastery of the florid passages. The interpretations were delicate and refined and the particular tonal coloring of the melodies bespoke thorough acquaintance with them.—*Washington Post.*

MEMPHIS

Of Lucy Gates, much was known and expected, for it was recalled that she made a most favorable impression when she sang here several years ago. Her exquisite vocalism has for several years elicited the most fulsome praise from those who appreciate genuine merit. With her first encore she aroused her auditors to the highest pitch of enthusiasm, and, thereafter, they were ardent worshippers at her shrine.—*News-Scimitar.*

GALVESTON

Every singer that has scaled the heights has had something in her voice that no other singer ever had. Lucy Gates' voice has a quality of richness that seems to exist entirely independent of her method of tone production. It is inherent in the voice itself. The great range of her voice and its lyric power was well evidenced.—*Daily News.*

SALT LAKE CITY

Lucy Gates, fresh from a long and successful tour of the continent, was given an ovation, every song that she sang bringing insistent demands for an encore—demands based not upon the fact that she is a native born artist but because her work last night would have been a credit to any singer in any part of the world. For pure brilliancy, beauty of tone, mastery of technique and artistry in securing the subtle effects that are far beyond the naturally gifted vocalists, Miss Gates last night at her appearance with the Salt Lake Symphony Orchestra set a new record in comparison with anything that she has ever before achieved in Salt Lake.—*Tribune.*

Lucy Gates available in recital, singly or in conjunction with Lotta Van Buren, in a Mozart recital in costume with accompaniments upon old instruments. Also on tour with the Griffes Group.

Exclusive Direction of Catharine A. Bamman, 53 West Thirty-ninth Street, New York City.



Lucilla

de VESCOVI

NEW YORK INDORSES ——— VOICE, BEAUTY, BRAINS

SUN

There was a touch of magic about the Town Hall last night when Lucilla de Vescovi gave her recital. By some strange power she wrought a series of pictures during the evening that will not soon be forgotten. So well has she mastered the modern idiom that there was no sense of strain or effort in her renderings. Madame de Vescovi did not herself color her canvas, she merely suggested what tints lay half hidden in the music. Thus it was the audience that filled in the tragedy of Lualdi's "Death of Rinaldo," but most audiences are incompetent and the singer alone was responsible for this increased capacity for appreciation, amply demonstrated by applause. The actual picture on the stage had its share in contributing to the picturesqueness of the occasion. The presence of the singer added no little beauty to the style of much of her music. Through the evening there ran a current of sincerity and breeding. It was an evening of unusual sympathy.

TIMES

Lucilla de Vescovi, a dark, slender Italian whose soprano voice, low and flute-like, achieved remarkable results, gave her first public recital here at the Town Hall last night, before an audience of unusual quality. Modern songs, almost all unfamiliar, made up her program. It was the singer's special merit to give variety to these where their modernism itself might have conduced to monotony.

WORLD

Lucilla de Vescovi gave an uncommonly interesting and provocative program. The Italian soprano, clad in pre-Raphaelite robes, sang snatches from a later group of rebellious aesthetes the fin-de-siècle of another generation—Malipiero, Rossi, Respighi. She understands their curiously tense cadences and difficult rhythms and communicated a new emotional atmosphere to the sedate interior of Town Hall. Her voice has improved immeasurably in control and range.

AMERICAN

Medieval, delightfully so, in her Florentine velvet costume and her Botticelli features framed with closely coiffured hair, Lucilla de Vescovi made her Town Hall song recital as attractive as herself last night when she delivered a program of modern Italian pieces by Respighi, Pizzetti, Rossi, Liuzzi, Bossi, French numbers by Debussy, Charpentier and Duparc and Spanish popular chansons by de Falla and Granados.

Madam de Vescovi has a rare sense of style and marked interpretative gifts. Her voice is used not to display but to delineate. She has a subtle appreciation of vocal color. She creates atmosphere. She evokes images. She gives Old World charm to modern compositions, if such a paradoxical performance be possible. She is a thoroughly satisfying artist, of especial interest to cultivated listeners.

EVE. MAIL

A singer of unique personal appeal is Lucilla de Vescovi who gave a recital in Town Hall last night. She looked as if the cool perfection of the lilies which made a delicate stage setting were always a part of her mental background. To her program of songs, most of which were in the highly developed modern mode, Mme. de Vescovi brought a fine sense of interpretation of feeling for subtle shade and rich coloring. And she enunciated with such gleaming clarity that the listener had an immediate sense of understanding the text by an occasional glance at the book of words. It was one of those atmospheric recitals made lucid by finished artistry.

Madame de Vescovi is available singly in recitals either of miscellaneous programs or entirely modern compositions. She is also being booked for joint concerts with Elise Sorelle, Harpist.

Exclusive Direction of Catharine A. Bamman, 53 West Thirty-ninth Street, New York City.

Opera Performances and Concert Course Will Be Features in Austin, Tex.



Mrs. J. F. James, President of the Austin Amateur Choral Club

AUSTIN, TEX., Oct. 11.—Austin is considered a musical center of Texas, mainly from the organized work of the Ama-

teur Choral Club, which has made it possible to hear the best musical talent which comes to the South each year at prices within reach of the general public. Mrs. J. F. James, president, and Mrs. J. W. Morris, conductor of the Choral Club, with a coterie of the faithful, have labored for years to cultivate the Austin public to an appreciation of the best in music, and for a few years past their efforts have been ably seconded by the school board, which has engaged a full-time musical supervisor, Miss Willie Stephens. For the past three years she has conducted the Music Memory contests, in which hundreds of Austin children have taken part and scores have made perfect records.

Frequently, large guarantees have been necessary to bring to Austin the musicians the club desired to present, and sometimes a loss of several hundred dollars has had to be paid on a single attraction. But the harvest time has come. Few communities are so thoroughly lined up behind the musicians as is Austin, and support is now both spontaneous and generous.

The Choral Club is presenting the San Carlo Opera Company again this season in three performances and, in addition, a concert series will be presented at popular prices. The engagement of notable artists for this series is made possible because the auditorium of the men's gymnasium, University of Texas, is large enough to seat 3000 persons. Florence Macbeth, the Apollo Male Quartet and the Cherniavski String Trio are among the artists to be presented there.

MRS. J. W. MORRIS.

Chicago Symphony Begins Thirty-fourth Season

CHICAGO, Oct. 13.—The Chicago Symphony commenced its thirty-fourth season, Friday afternoon, Oct. 10, under Frederick Stock who entered upon his twentieth season as conductor of the orchestra. César Franck's Symphony was the chief item on the program; Strauss's "Tod und Verklärung" had been hastily substituted for his "Till Eulenspiegel," in memory of Charles L. Hutchinson, well-known patron of art, and a trustee and member of the executive committee of the Orchestral Association. The Overture to "Rienzi" and Borodin's "Sketch of the Steppes of Central Asia" found place on the list, which was concluded with Stock's own "March and Hymn to Democracy." Mr. Stock seldom plays his own music, but this particular one has been heard in other seasons with great acclaim in the symphony concerts. It aroused much enthusiasm at its latest repetition.

Community Chorus in Albany Begins Rehearsals

ALBANY, N. Y., Oct. 11.—The Albany Community Chorus held its first rehearsal of the year on Oct. 6 in Chancellor's Hall, with Marietta Nichols White as soprano soloist, and Mrs. Lowell D. Kenney as accompanist. Elmer A. Tidmarsh conducted. The chorus numbers about 1200.

W. A. HOFFMAN.

Rosa Ponselle Captivates Pine Bluff in First Concert of Annual Tour

PINE BLUFF, ARK., Oct. 11.—Rosa Ponselle, soprano of the Metropolitan Opera, opened her annual tour with a concert here on Sept. 30. She was greeted by a capacity audience and captivated them

by her singing of "Pace, Pace, mio Dio," from "Forza del Destino." After a group of Italian and German songs and an aria from "Ernani," Miss Ponselle presented a modern group. She was forced to give a number of encores. Stuart Ross, who accompanied Miss Ponselle, gave a group of solos, including Chopin's B Flat Minor Scherzo, Rachmaninoff's Serenade and Percy Grainger's "Spoon River" with great success.

DAVID STANLEY DREYFUS.

Mischa Elman Plays New Dupuis Work in Mount Vernon, N. Y.

MOUNT VERNON, IOWA, Oct. 11.—Mischa Elman, assisted by his sister, Liza Elman, was heard by a large audience in the auditorium recently. He displayed fine tone and style in a program that included the first American hearing of Fantasia Rapsodique, by Dupuis.

FRANK E. KENNY.



EDGAR SCHOFIELD

Bass Baritone

Herman Devries—Chicago American:

Mr. Schofield's delivery is excellent, his style finished, his interpretation expressive and his enunciation faultless.

Management

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THE ROMAN CHOIR

Frank W. Healy, Sole Manager of the American tour of the Sistine Chapel Choir, conductorship Monsignor Rella, patronage of Archbishop Hanna, will present, commencing November 26 at New York City, the first American, Canadian and Australian tour of "THE ROMAN CHOIR."

"THE ROMAN CHOIR" is comprised of sixteen master singers of the Sistine Chapel Choir and the Roman Basilicas. "THE ROMAN CHOIR" is under the general direction of the Rev. Antonio Grimaldi, principal basso of the Sistine Chapel Choir, and under the musical direction of Cav. Angelo Negri, celebrated Roman maestro, pianist and organist.

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A few dates on tour are still available.

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THEO KARLE TENOR

TODAY, just beginning his thirties, Theo Karle's work is evidencing the influence of maturing musicianship and artistry. A golden voice of exquisite beauty is being supplemented by a sensitiveness to style and a fervency in interpretation rare in so young an artist.

September 17th, 1924.

"Theo Karle's artistic strides in the last few seasons have been long and sure. His voice is richer, his tones are surer, his shadings more subtle, his diction finer, and his manner more unassumingly gracious."—Seattle "Times."

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brilliant technic and faultless rhythm place him among the foremost pianists."

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"He coursed through Bach and Scarlatti with a simplicity delightful to hear."—*Globe*, Boston, Mass.

"If Grainger has his superiors it is safe to say that Ottawa has yet to hear them."—*Journal*, Ottawa, Canada.

"He played like a genius—a creative genius—and that kind of playing, alas! is rare."—*Eve. Post*, New York.



Photo by Morse, N. Y.

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"Remarkable interpreter, but as a vocalist alone he would command admiration."—Phillip Hale, *Herald*, Boston, Mass.

"Passionate warmth, intensity, gusto—he has them all. The man has IT, the indefinable something that makes for great art. Love of the art, to which he has dedicated his life, found expression in every song of his program—a program that revealed among his other gifts an amazing versatility."—*Post-Intelligence*, Seattle, Wash.



Photo by Morse, N. Y.

"He is to be ranked with the other two great Russians, Chaliapin, the basso, and the baritone of the Chicago Opera Company, Schwartz; his interpretations are as effective as Chaliapin's and better than Schwartz's. He is a great artist."—Deems Taylor, *World*, New York.

"More than a tenor—he is a brain—a heart—a temperament and a talent. All these are expressed in and by his voice, a tenor of remarkable range and power."—Herman Devries, *American*, Chicago, Ill.

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CLUBS TO MEET IN CHARLES CITY, IOWA

School Activities Advance Music Appreciation—Con- cert Course Announced

CHARLES CITY, IOWA, Oct. 13.—The public schools will form the center of musical activities this season. Charles Prall, superintendent of schools, states that the music memory contest, carried on for eight weeks last year, was so successful that it will be repeated this year on a much larger scale. The competitions will close with a music festival during National Music Week.

The new instructor of music in the high school, Edwin A. Hosking, is now organizing an orchestra which he hopes will have fifty members. A credit of one unit is given for orchestral work as well as for glee club and outside music study. Instruction in band and

orchestral instruments will be given by Mr. Hosking, and a room in the high school has been equipped for this purpose. A new supervisor of music in the grades, Eva Hicks, has just started work in the schools.

The only artists' course to be held here this year, is under the auspices of the high school. The opera house is invariably sold out for this series. The attractions this year include the National Male Quartet, Jan. 12 and Zedeler's Quintet, Feb. 27.

The district convention of the federated clubs, comprising ten counties, in this territory, will be held here Oct. 30 and 31. A committee, composed of five musicians with Mrs. A. H. Witt as chairman, will have charge of the musical program.

The Twentieth Century Club music department will study the development of opera. Programs will be exchanged with the Matinée Musicale Club of Mason City. This new cooperation be-

tween the two leading musical clubs of these two cities, thirty miles apart, will undoubtedly mean much to the musical interests of both.

The Cultus Club will give a program of Russian music on March 27 with five members of the committee participating. All musical programs are given at the Community House. The Rotary and Lions Clubs will frequently have musical programs at their noon meetings. Both men's clubs make a big feature of music and both are fortunate in having a number of musicians among their members. Musicians, men and women, are invited to take part in their programs.

The municipal band, under E. A. Sheldon is making rapid progress, and rehearsals will be held regularly. It is probable that one public concert will be given during the winter.

BELLE CALDWELL.

CHATTANOOGA GAINS THROUGH NEW HALL

Edwin H. Lemare Engaged for Organ Series—Music Progressing Steadily

CHATTANOOGA, TENN., Oct. 11.—Prospects for the season are better than ever before on account of increased and improved facilities in the way of concert halls.

The new and well appointed auditorium has given an emphatic impetus not only to music, but to business and political matters. The city now has a beautiful and commodious meeting place for conventions of all kinds, and for operas, concerts and recitals.

The Chattanooga Music Club's series of concerts will bring forward Maria Jeritza, Louis Graveure, Vladimir de Pachmann and Pablo Casals. There will be several other strong attractions, among them, Sousa's Band and the Cincinnati Symphony.

The Chicago Opera Company will present three works here in February;

"Thais," "Tannhäuser" and "Boris Godounoff." The management demonstrated last season, by showing a surplus of several thousand dollars, that opera can be made a financial as well as artistic success in Chattanooga.

The Music Club will have the usual number of amateur recitals this season, eight in all, each one in charge of a competent musician. Joseph Cadek's local orchestra will be heard in a concert of classic music.

The great four-manual organ, which is being installed in the main auditorium, will be completed in about two months, and, it is claimed, will be the most powerful instrument in the South. This is the organ on which Edwin H. Lemare will give recitals at regular intervals. A choral concert with about 400 singers will also be given, with organ and orchestral accompaniment, under Howard L. Smith.

A well-appointed theater seating about 1300 has been built on the third floor of the auditorium. This is being used for small recitals and other events.

Music in the public schools is engaging much attention. The pupils are taught many kinds of part songs, sight reading and other subjects, and the result is a much keener interest in music generally by the young students. The city choirs, for instance, have noticed a greater interest in church music.

The MacDowell Club, the Music Circle and the M. B. Club are musical and social clubs of women only. They are all flourishing and meet monthly during the season. H. L. SMITH.

Marguerite D'Alvarez Advances Date of First New York Recital

Marguerite D'Alvarez, contralto, who was scheduled to give her first New York recital of the season in the Town Hall on Nov. 18, has advanced the date to the evening of Nov. 14, in order to sing with the Boston Symphony in Providence on Nov. 18. Mme. D'Alvarez is still in Europe, where she was heard in Southampton on Oct. 6, and was booked to appear in Paris on Oct. 14. She will sail for America immediately following her third London program on Oct. 29, arriving in time for her first recital appearance in Bayonne, N. J., on Nov. 11.

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"Wonderful richness of tone, clarity and power to make her voice carry." — *Herald*, Miami, Florida.

"Respects such trifling matters as style and singing on the key, is an intelligent and capable musician." — *Tribune*, Chicago, Ill.

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TINA PAGGI

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CHICAGO DAILY TRIBUNE

—Edward Moore

Miss Paggi Well Received

She gave a good performance of "Lucia di Lammermoor" and made a pleasant impression on her audience and harvested a large number of curtain calls. That might be imagined to be plenty for one debut. Miss PAGGI is an example of the old school of coloratura singing, the school that went in for crystal clear tones, produced rapidly and accurately with a good deal of warmth. Her final high E flat, much louder and more brilliant than any other E flat in the possession of the company, was the signal that started a tempest of palm pounding, led with high approval by members of the management in the stage box, and her recalls were many.

CHICAGO EVENING POST

—Karlton Hackett

Paggi, Coloratura Soprano, Scores Success in Opera Debut Here

"Lucia" was quite an occasion at the opera last evening. Mme. PAGGI, a charming singer, made her debut. Miss PAGGI was well named Tina, for she is a tiny mite, but a self-possessed and graceful person. Mme. PAGGI demonstrated at once that she was of the required quality and scored a success before the first act was finished. Her voice is the true coloratura soprano and has the clear, pure and carrying quality. She can sustain a melody with smoothly flowing tone and gratefully true to pitch. The high D with which she ornamented the close of her aria in the first act was an extraordinary tone. She began it softly and made a crescendo which not only had great resonance in it but became a tone of genuine quality. The voices which have music in them above high C are few and far between, but Mme. PAGGI has one of them.

CHICAGO HERALD and EXAMINER

—Glenn Dillard Gunn

Tina Paggi Makes Debut Cordially Applauded After "Mad Scene"

Mme. TINA PAGGI accomplished a gratifying success with the public at her debut last night with the Civic Opera. The admirers of "Lucia" and of coloratura art in general applauded her most cordially at the conclusion of the "mad scene." Also they greeted her with enthusiasm after the first act's aria. Mme. PAGGI has all of the coloratura's conventional display of tricks and trills.



CHICAGO DAILY JOURNAL

—Eugene Stinson

Paggi Makes Debut

TINA PAGGI, the first of the coloratura sopranos to be offered the Civic Opera's pinch-hitting bat, made her debut at the Auditorium last night in the season's third performance of "Lucia di Lammermoor." She was greeted throughout the performance with an unusual and richly deserved amount of the warmest courtesy and approval.

The small singer's voice is a true coloratura of the usual serviceable range. It is of a breadth at the top which is heard in exceptional voices, and of excellent dimensions elsewhere. Miss PAGGI has the graces of youth and the poise of maturity, and a unique beauty of her own. She is one of the most reliable the company has had.

CHICAGO DAILY NEWS

—Maurice Rosenfeld

Paggi's Debut Very Pleasing

TINA PAGGI is an Italian coloratura soprano who has traveled here from Havana, Cuba where she sang in grand opera. Signora PAGGI was heard last evening at the Auditorium Theatre in "Lucia di Lammermoor" in which she had the leading rôle and through her pleasing personality, her evident routine in opera, and her excellent vocal endowment, made an instantaneous success.

Hers is a voice which has brilliance, high range, a certain pliability and flexibility, and purity in pitch. For her debut Signora PAGGI scored decisively both with her singing and her acting, and her easy stage manner and ingratiating way gained her much applause. She sang the "mad scene" with good musical understanding and brought forth the florid passages and the high tones in the air unfailingly and effectively.

CHICAGO EVENING JOURNAL

—Herman Devries

Paggi Wins Her Auditors at Debut Here New Civic Opera Soprano Is Accorded Unbounded Admiration as Lucia

TINA PAGGI, the heralded soprano of the Civic Opera Company, whose successes in Havana had been duly reported through the Auditorium press department, made her Chicago debut in "Lucia di Lammermoor" last night. Without further preamble let us say that the Congress St. public was no less enthusiastically eager to assure the new soprano of their unbounded admiration. We recorded after the Mad Scene, thirteen recalls amid applause that seemed the unanimous voice of the entire house.

The voice quality is very agreeable and gains in beauty as it mounts the scale, until towards high C, D flat, D natural, E flat, it gains much loveliness of timbre. She has established a local reputation as a talented and brainy young artist, and has every quality that may account for her success.

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Vicente

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PRESS COMMENTS

CHICAGO HERALD and EXAMINER, July 21, 1924.

Ballester Sings Splendidly in "THE BARBER"

By Glenn Dillard Gunn
Ravinia Park—July 20.

Several factors combined to make the performance of Rossini's immortal "Barber" last night by the Ravinia forces one of the best that could be imagined.

Of these one must list first the interpretation of the title rôle by VICENTE BALLESTER, whose song was delightful, whose comedy was deft and effective, and whose diction was a model for all vocal artists. The vocal powers revealed were most impressive.

I thought his "Largo al factotum" A MASTERPIECE. But the whole interpretation was on a par with this important number.

CHICAGO DAILY TRIBUNE, July 21, 1924.

Ballester Rises Superior to Storm in "Barber of Seville"

By Edward Moore

There was a brilliant spot in the performance of "The Barber of Seville," and that was the performance of VICENTE BALLESTER in the name-part.

A most attractive artist he was in the rôle. One infers from the title of the opera that the part ought to be "star." It frequently is not; but it is when BALLESTER appears in it. He established himself two years ago as the prince of suave, ingenious intriguers. Those who go to Ravinia are quick to applaud when something is well done. The way they showed it when he had finished singing the well known "Largo al Factotum" caused a halt in the proceedings that is customarily known as an ovation.

CHICAGO SUNDAY TRIBUNE—By Edward Moore.

In Baritones' Front Rank

The SECRET OF SUZANNE amply assisted by VICENTE BALLESTER as the Count Gil.

This talented baritone has accomplishments which are remarkable, which means that he is marching in the front rank of baritones. He played the piece in a fine spirit of farce, well paced, and perfectly timed.



CHICAGO EVENING AMERICAN, July 22, 1924.

Vicente Ballester Shines in "THE BARBER OF SEVILLE"

By Herman Devries.

VICENTE BALLESTER'S record at the Auditorium, and last year at Ravinia has been so wonderful.

VOICE HEALTH ORGAN:

He made the precious "Largo al Factotum" a glittering vocal tour de force, a display of finished artistry that drew from the audience a prolonged ovation before which the orchestra was mute until due homage had been offered to the triumphant BALLESTER.

CHICAGO EVENING AMERICAN, July 21, 1924.

Plays Gil Well

VICENTE BALLESTER'S voice is in excellent condition, full, round, warm, lovely. He played Gil well, with remarkable wit and style.

DAILY NEWS, July 21, 1924.

Spanish Baritone Heard

By Maurice Rosenfeld

SECRET OF SUZANNE:

VICENTE BALLESTER, the young Spanish barytone, was Count Gil, and he played the suspicious husband with plenty of humor and with real temperamental brusqueness. . . . Of these VICENTE BALLESTER as Figaro was heard in his best rôle. He has the youth, the easy grace and character for the impersonation of the Barber and his "Largo al Factotum" was sung most effectively. This air as well as his other singing can be ranked AMONG THE MOST ENJOYABLE WE HAVE HEARD THIS SEASON.

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Photo by Ruth, St. Louis

STELLA DE METTE

MEZZO SOPRANO

Stella de Mette, Mezzo Soprano, formerly of the Metropolitan Opera Company, is truly as great in concert as she is in opera.—New York Evening Mail.

Appeared with marked success at the Zoo Park Opera, Cincinnati, as Guest Artist in "Carmen," "La Gioconda," "Aida" and "Lohengrin" and with San Carlo Grand Opera Co. at Jolson Theatre, New York.

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His fine touch and sensitive interpretation of Bruch Concerto in G minor MERITED THE OVATION HE RECEIVED.

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He has TECHNIQUE BEYOND ALL DIFFICULTIES and his qualities as an artist are rare indeed. HIS TONE IS RICH, ALMOST KREISLERIAN. Indeed he resembles the beloved Fritz more than any VIOLINIST THE WRITER RECALLS HAVING HEARD.

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John Corigliano responded to REPEATED OVATIONS. Tall of stature and holding the violin in a high position, this young artist handles the BOW WITH THE TOUCH OF KREISLER.

LANSING CAPITAL NEWS, MICHIGAN

Both in variety and range of themes the program was one which offered an exceptional opportunity for the artist to display his MARVELOUS TECHNIQUE and INTERPRETATION of the themes of the authors with a SKILL WHICH MARKS HIM AS ONE OF THE OUTSTANDING MASTERS OF THE VIOLIN.

Management The Wolfsohn Musical Bureau, Inc.

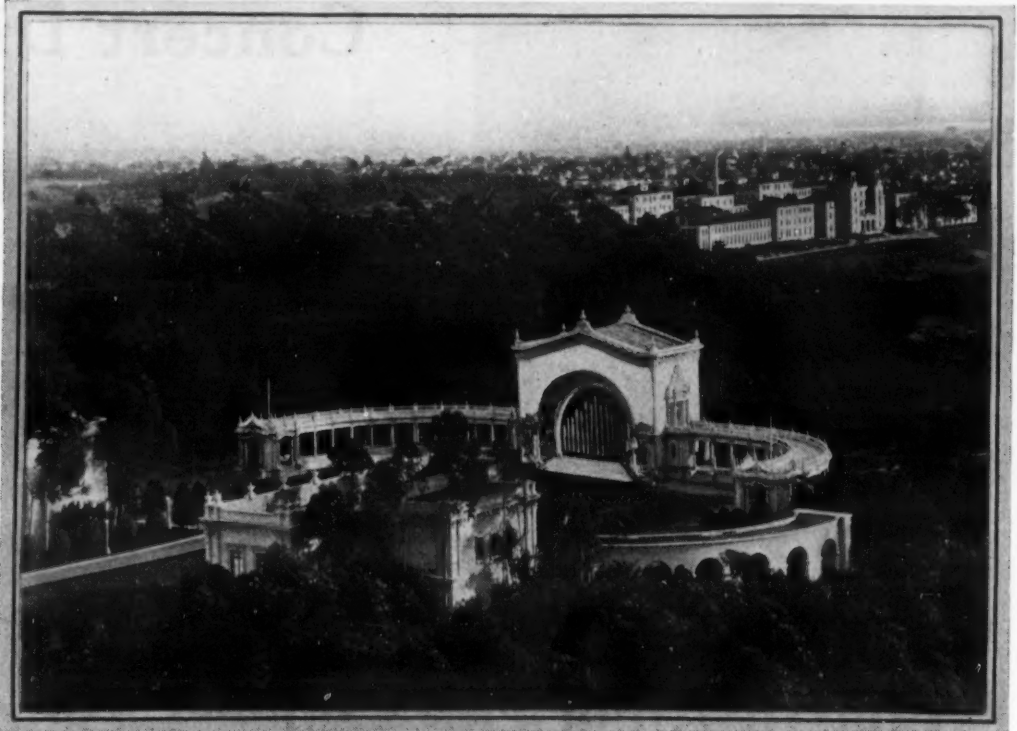
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New York

New Forces Spring Up in San Diego



Outdoor Organ in Balboa Park, San Diego, a Favorite Music Center

SAN DIEGO, CAL., Oct. 11.—Local managers, leading organizations and clubs have provided a list of attractions that indicates a banner year.

Several new organizations have been completed, and these will add much to the music calendar. A civic orchestra, an oratorio society and a morning choral club are new and flourishing institutions ready to take active part in the city's music.

Bonds have been sold for a new high school auditorium which will be started at once. This will be one of the finest and largest concert halls in San Diego.

Fine artists will be presented by the Amphion Club. The officers are Gertrude Gilbert, president; Mrs. L. L. Rowan, vice-president, and Mrs. B. A. Buker, secretary-treasurer. Concerts are announced by Claire Dux, Tito Schipa, Rosa Ponselle, Sigrid Onegin, Georges Enesco, Guy Maier and Lee Pattison, The De Reszke Quartet and Percy Grainger. The club will also offer a series of resident artists concerts.

L. E. Behymer will also present a goodly list of concerts under the auspices of the Amphion Club. His list includes Geraldine Farrar with her opera company in "Carmen," Fritz Kriesler, Sergei Rachmaninoff, the Apollo Club, Frieda Hempel in her Jenny Lind concert, the St. Olaf Choir, Maria Jeritza, John McCormack and Feodor Chaliapin.

Other attractions are announced under the management of Mrs. B. A. Buker, who with Gertrude Gilbert, has done much for music in San Diego.

A series of operas is being planned by a civic opera association with Metropolitan singers.

The Philharmonic Society, with John Hamilton as president, announces a fourth season of concerts by the Los Angeles Philharmonic Orchestra under Walter Henry Rothwell. Six evening concerts will be given, with perhaps an

added series for children in the afternoon.

A civic symphony orchestra has been organized under the leadership of Nino Marcelli. This was started by the civic music center, which was recently organized with the following officers: Dr. H. J. Stewart, president; Etta Snyder, secretary; Ellem Babcock, Mrs. L. L. Rowan, Mrs. Lyman Gage, Alice Barnett Price, Gertrude Gilbert, Alfred La Motte and John Hamilton, committee. Members of the orchestra will be drawn from city musicians.

An oratorio society, formed in the spring is preparing "Elijah" for production. Mr. Marcelli is conductor, assisted by Mrs. Vernice Brand and Walter Harvey.

Outdoor Organ Recitals

Daily organ recitals will be continued on the out-door organ in Balboa Park, through the courtesy of John D. Spreckles and the city. For the tenth consecutive season, Dr. Humphrey J. Stewart, official organist, will preside. These concerts are given to the public without charge.

The Three Arts Club will meet in the New Mexico Building in Balboa Park. This Club, together with the Art Guild, accepted an offer of the board of directors of the San Diego Museum to use this building, which has been designated the Civic Art Center and help carry forward, in a social way, civic art work. Each Monday evening a dinner and varied program is given; and the Club plans greater events.

Monthly meetings of the San Diego Chapter of the American Guild of Organists will be resumed this month. Plans for interesting events have been drawn up by Royal Brown, dean, and Ethel Widener Kennedy, sub-dean. Before Christmas, Austin Thomas, organist and choirmaster of All Saints Church, plans to give a public performance of Spohr's "Last Judgment," under the

[Continued on page 89]

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*From the Miniature by
Margaret Foote Hawley*

San Diego, Cal.

[Continued from page 87]

auspices of the Guild. Mrs. Kennedy, organist of the First Presbyterian Church, and Marguerite Barkalew, organist of the First Congregational Church will give a piano and organ recital in the fall. Arrangements have been made for a series of lectures on organ construction and mechanism by Roy Tolchard. These lectures will be given at the organ pavilion, with demonstrations.

The Professional Musicians Guild, under the leadership of Mrs. W. H. Poterfield, will continue its meetings for the remuneration of local artists.

The Music Teachers Association, with Annie Marie Clark as president, will continue its monthly meetings and programs on the last Thursday of each month in the Thearle Music Hall. Discussions and round tables will be conducted at each meeting. This association has closely linked its work with music in the public schools and has fostered appreciation of music. Needy pupils have also been helped.

The Students Music Club, which is fostered by the music clubs of the city, will be active again in a series of monthly concerts and discussions.

Community Work Popular

The Community Music Association, with Wallace Moody as director and Mrs. Moody as assistant, is in its second year of successful operation. Officers are Alfred La Motte, president; Rev. Howard Bard, vice-president; David Schick, treasurer, and Dr. H. J. Stewart, chairman of the committee of twenty-four. Affiliated with the Association and participating in its activities are the Cadman Club, a male chorus of fifty; the Carol Club, a female chorus of forty; the Marston Choral Society of eighty; the Naval Training choruses, which vary from 300 to 1000, and choruses in luncheon clubs such as the Rotary, Kiwanis, Advertising, 100 Per Cent and others. A large male chorus is being formed from employees of the Gas and Electric Company and the Union Oil Company is promoting a glee club and orchestra. In addition to a twelve-day festival to be held in June, there will also be a week of festivals late in October, when the new oratorio, "The Hound of Heaven," by Dr. H. J. Stewart, is to be produced in dramatic form, with scenery and costumes, under Mr. Moody. Community

singing remains a major activity of the association. Holiday programs at the organ pavilion, where "sings" are also held on Sunday afternoons, are a part of its work. A winter school for volunteer song leaders will probably be conducted by the Association to fill the constant demand for trained directors.

The Morning Choral Club for women under the leadership of Louis Bangert with Mrs. Bangert as accompanist, has completed a successful season. Officers are Stella M. Porter, president; Mrs. Kent Kerch, vice-president; Mrs. Allen Houser, recording secretary; Lucy Lacey, treasurer, and Mrs. H. P. Emeis, librarian. Plans are being made for an interesting program this season.

Music will be given special attention in the public schools, and elaborate and attractive courses and concerts will be offered. Symphony concerts given by Annie Marie Clark, through the courtesy of local players and with the help of Henry C. Johnson, superintendent; Robert Gaderer, conductor, and Robert Hicks, owner of the Cabrillo Theater, will be continued. Memory contests will be based on the program.

In the junior high schools special attention will be given to musical subjects. Appreciation classes, glee clubs and orchestras will be features.

The High School offers a complete four-year music course. The same faculty will be in charge this year, with the addition of a band leader, F. Nashold. Alice Barnett Price will conduct the theory and history classes. The orchestra will be under the leadership of Mr. Marcelli. Several concerts will be given by this organization. Choral and glee club work will be directed by William F. Reyer, with Mrs. Reyer as accompanist. A series of programs will be given in this department, and an annual concert by the combined glee clubs and a four-part chorus of over 200 will be heard in the spring at the Balboa Park organ pavilion.

A combined orchestra of the grade schools and the junior high schools, under the direction of Mr. Marcelli, assisted by Mrs. Marcelli, will also give its annual spring concert in Balboa Park.

A special course in music is offered at the State Teachers College under the supervision of Deborah Smith. This school announces that its courses have been augmented. Regular class instruction in music is offered. Glee clubs, mixed choruses, an orchestra and quartet are features. An opera is given each year and an artist course of concerts is offered the student body.

Tent City, Coronado, a popular beach resort, offers concerts daily, afternoon and evening, throughout the summer, through the courtesy of Mr. Spreckles.

La Jolla, another beach resort, has a thriving musical colony. A civic concert course is offered and operas are produced by local artists. Community "sings" are also popular.

WILLIAM F. REYER.

Herma Menth Gives Three Piano Programs in Philadelphia Salon

PHILADELPHIA, Oct. 11.—A series of three successful programs was given by Herma Menth, pianist, in Gimbel Brothers salon during the week ending Oct. 4. The opening number on the first program was Liszt's Fantasia and Fugue on Bach, followed by works by Gluck-

Friedman, Loelly-Godowsky, Rameau-Godowsky, Debussy's "Jardin sous la Pluie" and Saint-Saëns' Danse Macabre for two pianos, the second piano part being Miss Menth's own reproduction on the Angelus. The second program was composed of compositions by Handel, Scarlatti, Grünfeld, Poldini, Liszt, Saint-Saëns and a group by Chopin. D'Albert, Leschetizky, Stojowski, Scriabin, Dohnányi, Mendelssohn-Liszt and Arensky were the composers represented on the third program. Each of the programs also contained a group of four numbers played by Miss Menth in conjunction with the Angelus reproducing piano. Miss Menth was enthusiastically greeted by large audiences which showed their appreciation of her fine playing by insistent demands for encores.



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—Tribune, Chicago

"Rare program of great interest and proved beyond a doubt her right to be recognized as one of the big artists of the day."
—Herald, New York

"Ardent, sweet, poetic, temperamental, altogether adorable, is this beautiful mistress of the violin."
"Quaint, thrilling, ingenuous, artistic, charming, appealing, all these things apply to the talking violinist. Her marvelous powers aroused the vast audience to storms of enthusiasm."
—Times, New York

"Young, unspoiled slip of girl—ingenuous—spontaneous with latin fire in her dark eyes—a poet's soul, playing with consummate ease the most astonishing music."
—Tribune, New York

"Loveliness of soul in beauty for ear and eye makes a memory which will linger long like the fragrance of a vivid red rose. A veritable witch—with passion, fire and, best of all, illusion."
—Dresden Anzeiger

"Her bowing attracted attention from the first. She has a masterful freedom about her playing, she plays with the vigor of a man and the subtlety of a woman."
—The Times, London

"Egyptian princess she appears. Her interpretations were thrilling of these unique compositions."
—Paris edition N. Y. Herald, Paris, France

"Vitality vivid violinist has a quality in her playing which is seldom found. Her bowing is free and her interpretations created great enthusiasm. She is certainly brilliant in her style."
—The Tage Blatt, Berlin, Germany

"Italy produced the violin (Cremona), but it needed this American girl to bring out the real soul of the instrument."
—El Maggiori, Lugano, Switzerland

"Now were amazed to find ourselves so won by the little American artist; the very walls that for centuries have been permeated with German music seemed to rejoice at the fresh melodies of the girl from the other world."
—The Musical Zeitung, Nuremberg, Bavaria

"Natural, feminine and graceful, yet with the strength and force of a man. She is the most brilliant of artists."
—Patino in Le Carillon, Ostend, Belgium

"Ever so romantic in the hands of a pretty girl who dashed off the heavy, ponderous passages with such unconscious ease one could hardly believe the reality which is that this is one of the most tremendously difficult technical works; she made it seem so simple with her ease and poise."
—London Standard



Estelle GRAY-LHEVINNE

PROCLAIMED THIS SEASON BY THE PRESS THE GREATEST WOMAN VIOLINIST

S "She is the world's foremost woman violinist—does queer things to her audiences emotionally. The expression of a great soul through a great instrument," said Betty Martin in *Daily Mail* in review of two concerts at Hagerstown, Md., and "Dixie" in *Morning Herald* said: "The charm of her witchery casts a spell in Saint-Saens—the fire of the hot South in her impassioned playing of Sarasate—in calmer mood tamed her tempestuous bow to a tender caress."

U "Using a miraculous bow with astonishing strength, Mme. Gray-Lhevinne, one of the greatest woman violinists, appeared at Chestnut St. Auditorium in one of her rare, original, daring programs that appealed to the musically educated, the portion who had no musical training, and the student who was deep in study of the classics."
—Rose Silva in *The Patriot*, Harrisburg, Pa.

C *Chronicle Telegraph* of Pittsburgh, Pa., headed a whole column review with "Audience Thrilled by Wonderful Violinist—Gives five recitals—Crowd of music lovers thrilled at the wonderful playing of Estelle Gray-Lhevinne, world famed violinist, a charming personality, a unique and clever manner of presenting her recitals, won the hearts quickly—was given warm, whole-hearted applause."

C "Completed a series, in each the *Greatest of Women Violinists* of contemporary time charmed all hearers, four programs with not a number duplicated, words inadequate to describe her brilliant technique, her deep knowledge of musical values and themes, her wonderful bowing, fingering, exquisite delicacy of lighter phrasing and majesty of her heavy chords."
—Walter Ople in *News Leader*, Staunton, Va.

E *Evening Press* of Pittsburgh, Pa., after proclaiming Mme. Gray-Lhevinne "The world's greatest woman violinist," said: "Noted violinist to give final recital tonight. She will not repeat any numbers she offered yesterday. Her concert last night was the most delightful heard in this city for some time and her every number demonstrated her mastery."

S "She ranks with the best the concert stage offers—of Mme. Gray-Lhevinne's artistry there can be no question. She showed in every number last night a delightful sense of interpretative ability and in her technique she was thoroughly and delightfully sensitive."
—Hessenberger in Harrisburg, Pa., *Telegraph*.

S "She provided fireworks—shading—tone values. In emphasizing the charming personality of Mme. Gray-Lhevinne, her delightful manner of picturing music before she plays it, her tones of pure gold, her dazzlingly brilliant technique, seem less important than they really are. Such power to interpret, such skill to present, can create an atmosphere absolutely unique on the concert stage today—something an artist of lesser magnitude would not dare attempt."
—*Morning Herald*, Uniontown, Pa.

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A Typical Gray-Lhevinne Poster

Omaha Has \$3,000,000 Art Building in Prospect

Proposed Joslyn Memorial Center to Contain Large Concert Hall, Museum, Lecture-Rooms and Quarters for Musical and Art Enterprises—New Symphony Orchestra Will Be Feature of Coming Season—
Local Organizations Plan Important Programs



LAYING THE FOUNDATIONS OF MUSICAL CULTURE IN THRIVING OMAHA

1, Margaret Lee Knight, President of the Business and Professional Women's Division, Chamber of Commerce, Which Is to Sponsor the New Omaha Symphony in a Series of Concerts; 2, Ernest Nordin, Conductor of the Orchestra; 3, Mrs. C. W. Axtell, President of the Tuesday Musical Club and a Director of Several Musical Organizations; 4, Mrs. Louise Jansen Wylie, President Fortnightly Musical Club, Head of Voice Department University of Omaha, and Soprano, and Director of the First Presbyterian Church Choir; 5, Herman K. Mansfield, Originator and Business Manager of the Omaha Symphony; 6, Mrs. Conrad Young, President of the Amateur Musical Club; 7, Omaha Technical High School Which Contains a Fine Auditorium with a Seating Capacity of 2056 Persons; 8, Engelbert Roentgen, Who Will Appear as Guest Conductor of the Omaha Symphony; 9, Mrs. Myron L. Learned, President of the Friends of Music; 10, James E. Carnal, Conductor of the Omaha Oratorio Society, and 11, Frank Van Gundy, Conductor of the Association Male Chorus

OMAHA, NEB., Oct. 11.—In glancing over the prospects for the season it is evident that the wave of prosperity which is sweeping over the Middle West is being strongly felt in Omaha. Rich in musical promise looms the coming year.

A brilliant season is promised by our new Omaha Symphony, the artist courses of the Tuesday Musical Club, the Association Male Chorus and the Technical High School, the excellent programs planned by the musical clubs, the organi-

zation of two new choral societies, the reorganization of several leading choirs, the heavy enrollment of pupils in the music studios, the many activities in the schools and elsewhere and the general musical enthusiasm and enterprise.

Omaha will soon have a wonderful art and music center if the persistent rumor that the Joslyn Memorial is to be built in the near future proves true. This magnificent building, which is to be erected at a cost of over \$3,000,000 by Mrs. Sarah H. Joslyn as a memorial to her late husband, George A. Joslyn, will contain a large concert hall, museum, lec-

ture-rooms and quarters for many musical and art enterprises and will occupy an entire block adjoining the Central High School. Mrs. Joslyn is always a patron of musical affairs and her beautiful music room, with its fine pipe organ, is the scene of many musicales.

The outstanding feature of this season will be the Omaha Symphony Orchestra, the debut of which last May proved a brilliant finale to the musical season, as well as one of the most notable events in the musical and civic history of the city and community. For many years a symphony orchestra had

been dreamed and talked of, and several attempts were made to organize one. However, these all came to naught until Herman K. Mansfield, a business man with a love for and knowledge of orchestral music made a study of orchestras in other cities and quietly planned and organized the Omaha Symphony, the personnel being chosen entirely from the fine musicians in our theater orchestras.

Then with the Business and Professional Women's Division of the Chamber of Commerce to sponsor it, a pro-

[Continued on page 166]

MARK GUNZBURG

Russian Pianist

NEW YORK RECITAL
Aeolian Hall, Oct. 6, 1924



"There was no doubt that most of the hearers were stirred by the Liszt number. One could see them being stirred. But Mr. Gunzburg, whose courage won admiration, should also be praised for his performance of the formidable Busoni-Liszt's 'Fantasie and Fugue.' His technic proved to be equal to all its demands."—W. J. Henderson, *New York Sun*, Oct. 7, 1924.

A few dates still available

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Russian Violinist

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Aeolian Hall, Oct. 6, 1924

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"Sascha Fidelman's playing was a wonderful exposition of the art of the virtuoso."—NEW YORK EVENING TELEGRAM.

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"He is really becoming a King of the violinists."—BAYRISCHE STAATSZEITUNG.

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New Season Brings Big Changes in San Jose



First three photos by Bushnell; fourth by Hartsook

ENLISTED FOR THE ADVANCEMENT OF MUSIC IN SAN JOSE, CAL.

Dr. Charles M. Richards, President, San Jose Musical Association and Leader of Elks' Concert Orchestra and the Richards Glee Club; Marian Ives, Manager, San Jose Musical Association; Lulu E. Pieper, President, San Jose Music Study Club; Earl Towner, Newly Appointed Head of Music Department at the State Teachers' College

SAN JOSE, Cal., Oct. 11.—Exit to the north: the College of the Pacific, with its noted Conservatory of Music; enter from the south: Earl Towner with his plans for making the music department of the local State Teachers' College the finest music school in the State. Exit: the Colbert Concert Course from our local boards; enter: a series of Frank Healy's attractions. The old adage is right. There is no loss without a gain.

For many years past the College of the Pacific Conservatory has been the central point of musical activities in San Jose. Up to five years ago it practically bounded the whole field, but with the completion of the State Teachers' College Auditorium the circumference was extended to include that institution, the majority of our artists' concerts being given in the new and more centrally located auditorium. The State Teachers' College is, therefore, the logical successor of the Pacific Conservatory as a musical center of the city, and it is gratifying to note that Dr. A. F. Snyder, president of the college, recognizes the fact and that his interest in, and appreciation of, the value of music in the educational curriculum is such as to cause him to bring Earl Towner back to San Jose to head the music department of the college.

Mr. Towner, who returns to San Jose

after many years of successful activity in the school department at Fresno, Cal., has listed the needs of his department and has applied to the State for a large appropriation to enable him to acquire some needed equipment and to engage additional teachers for that department. He has already engaged Miles Dreskell, former head of the violin department at the Pacific Conservatory, to teach violin and orchestra. Mr. Towner has elaborate plans for the development of his department, but a detailed announcement was not available at the time of writing.

Concert Courses Arranged

The State Teachers' College Auditorium will continue to house the artists' concerts given by the San Jose Musical Association. A series of six concerts will be given: Louis Graveure comes in October, Percy Grainger in November, the San Francisco Symphony in January, Albert Spalding in February, Mabel Garrison in March and Tito Schipa in April. Only the last two are newcomers to this city, the other artists having appeared here several times.

The Colbert Course, which has been given in the same auditorium for the last four seasons, is evidently a thing of the past, no announcement having

been made regarding a fifth season. When interviewed, Mrs. Colbert expressed herself as wholly undecided as to possible San Jose activities; but, in any event, to Jessica Colbert belongs the credit for good musical pioneering in this field. The Colbert Concert Course was the first of its kind to prove a financial success in this city for many years.

A new artist series is headed this way, Frank Healy of San Francisco having announced the booking of four of his attractions at the Victory Theater. The Roman Singers and Geraldine Farrar are coming in November. Rachmaninoff comes on Feb. 13 and Kreisler comes in March or April.

The Scottish Rite Temple is in course of construction and is expected to be completed in February. Plans provide for an auditorium of ample size and this will be available for public purposes.

Local Activities

"Tom Jones," by Edward German, has been selected for the Elks' Show, to be given by local talent late in November for the benefit of that organization's Empty Stocking Fund. Dr. Charles M. Richards, musical director for the Elks' Lodge, will be in charge of the musical side of the production.

The Elks' Concert Orchestra, composed

of business men who make music their avocation, has reached such a point of efficiency under Dr. Richards that it will play a Beethoven Symphony at its annual concert in the spring. It will, as usual, play the orchestral score for the Elks' Show.

The Richards' Glee Club, composed of professional singers, takes an active part in the annual Empty Stocking Fund Show, and usually gives two concerts during the year in the State Teachers' College Auditorium. This year the club plans three concerts, and in addition it will make a debut in vaudeville at the American Theater. The concerts given by the Richards' Club and those of the Elks' Orchestra are given free to the public.

The San Jose Music Study Club resumed its meetings on Oct. 8. The year's program calls for a comparative study of the classic and modern music of the different countries, one meeting being devoted to the old and the next to the new, taking each country in turn. The club meets regularly on the second and fourth Wednesdays in Sherman, Clay & Company's recital room. Lulu E. Pieper is president of this organization, which is entering upon its fifth year of activity.

The Santa Clara County Music Teachers' Association also holds its monthly meetings at Sherman, Clay & Company. F. F. Jeffers is president.

The American Guild of Organists' meetings will be of especial interest to the fraternity. Occasional organ recitals by local and visiting organists, given in the different churches, are always attractive events.

An organization missing from the local list is the Mu Eta Chapter of Mu Phi Epsilon, which has been especially active in the cause of American music. This chapter of the national sorority will have its headquarters in Stockton, the charter having been granted to students of the College of the Pacific Conservatory.

The churches offer attractive musical features during the year, especially at Christmas and Easter time. The Episcopal Church Choir under LeRoy Brant, the First Methodist Episcopal Church Choir under F. F. Jeffers and that of the First Presbyterian Church under Homer de Wit Pugh take the lead in the way of special musical services. The First Methodist Church houses numerous recitals given by visiting and local musicians. No admission can be charged to these events because of the State law regarding taxation on church properties, but a silver offering is usually taken during the intermission.

Music Week and the annual Saratoga Blossom Festival, which comes late in March or the first week in April when the prune blossoms are at their best, are the two big community musical enterprises of the year, but neither the dates or plans for these events are available at this time.

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San Jose, Calif.



New York Herald

HIS RECITAL WAS AN
ARTISTIC SUCCESS.

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SIMMONS
BARITONE

Management

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Denver Prepares for Production of American Opera

DENVER, Colo., Oct. 11.—Each year of the past decade or longer it has been the privilege of your Denver correspondent to report a forward movement in the musical life of this Western metropolis. Happily, it is again possible to forecast a season of continuing growth and advancement.

Organized activities which may in the past have been regarded as somewhat experimental have settled into assured permanency, and new agencies destined to contribute to our further artistic expansion are constantly emerging.

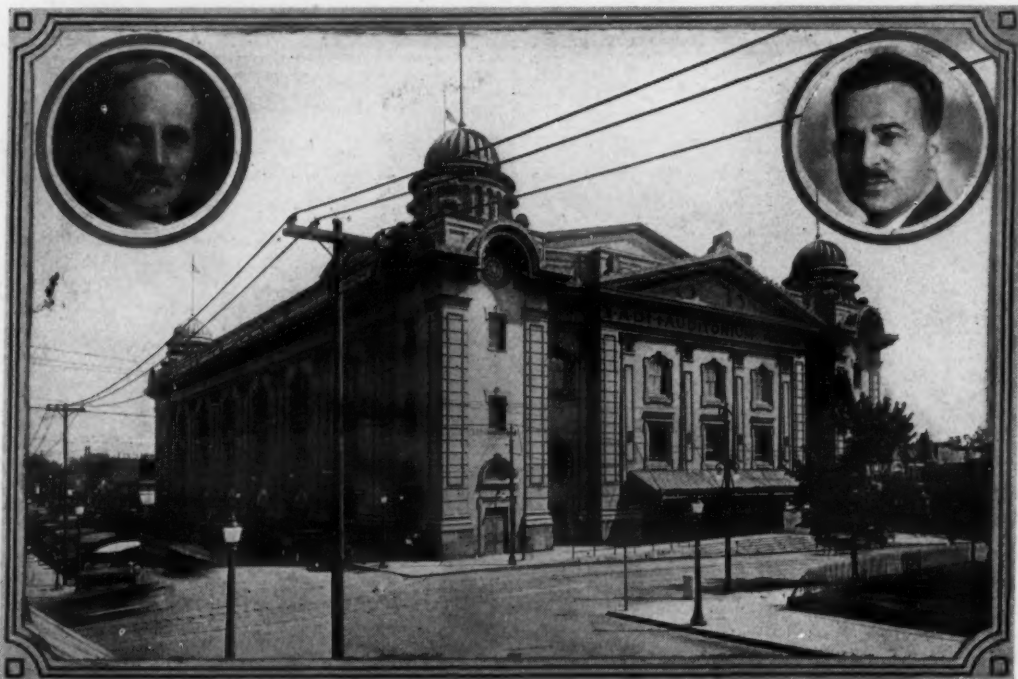
Denver's advance in music appreciation is made evident by increased patronage of the subscription concert courses which bring to us in greater numbers the world-famous artists from the operatic and concert stage; and the development of the city from within is manifested through more and better contributions by local forces.

The inauguration some five years back of a music week community spring festival has resulted in the development of the Denver Music Week Association, an incorporated body of more than 5000 members, which not only continues the spring festival upon a constantly increasing scale of achievement but which is functioning throughout the entire year as an agency for crystalizing resident musical talent into cooperative expression.

This organization now conducts the city-wide movement of Christmas caroling; supervises the musical activities at various community centers, in conjunction with the Americanization program among our foreign population; occasionally gives the public an opportunity to hear some great artist at a nominal admission fee (as when Marcel Dupré was presented at the great Municipal Auditorium to some 9000 people who paid only twenty-five cents each); and is at this time preparing for the production on Dec. 5-6 of Charles Wakefield Cadman's opera, "Shanewis," together with the premiere of his operatic cantata, "The Sunset Trail," which he has just completed. John C. Wilcox will conduct the performances of both cantata and opera. Mr. Cadman will personally appear and Tsiarina will sing *Shanewis*.

The Denver Civic Symphony, after two seasons of activity, seems to have both justified its existence artistically and established itself in public regard. Continuing under the leadership of Horace Tureman with approximately ninety players, the Civic Symphony will again offer twelve subscription concerts (six programs on Friday evenings repeated on Saturday afternoons) at admission prices of ten and twenty-five cents. The maintenance of symphony concerts on this scale of prices is possible only through cooperation of the city government, which contributes the Auditorium rent free, and of the players themselves, who practically give their services.

Other organized forces of the city which play a constructive part in our musical evolution include the local branch of the Franco-American Music Society, which presents a few artists of the modern school in *concerts intime* and co-



The Denver Municipal Auditorium, Where Important Concerts and Operatic Performances Are Given. The Theater Section Seats 3600, but the Auditorium's Full Capacity is 9000. Inset: Robert Slack (Left) and Arthur M. Oberfelder, Local Managers

operates with musicians and local managers in various other activities; the Allied Arts, an organization of both art patrons and active resident artists which contributes toward the education of selected young musicians, promotes exhibitions of the product of local artists in all branches of expression and aims to bring together the art-workers of the city with the object of mutual appreciation and cooperative effort; the Musicians' Society of Denver, having a strictly professional membership, which functions to promote the educational growth of the community and safeguard both ethical and artistic standards; and various music study clubs, foremost among which is the Tuesday Musical Club with a large membership of women, giving numerous programs for its membership and two public performances each season, one of them an operatic production.

The Colorado State Music Teachers' Association naturally finds its largest membership and greatest activity in Denver, although its membership reaches very generally throughout the State. Each alternate year the annual convention is held in this city, and the Musicians' Society operates as the local chapter at all times.

The present city administration follows its predecessors in regarding music as a vital element in community life and cooperates in a practical way with agencies like the Music Week Association and the Civic Symphony organization, besides providing free organ recitals, band concerts in the public parks and performances of oratorio and other appropriate choral concerts at Easter, Christmas and other special seasons. Clarence Reynolds is city organist and Henry Sachs is conductor of the Municipal Band.

Probably no other city in America of like population and isolation from other centers is visited by so many great artists as will appear in Denver during the coming season, and in no city may

the residents enjoy so many fine artists at so low an admission fee. Arthur M. Oberfelder will present the following artists, at prices ranging from \$2.50 to \$6 for the entire series:

Beniamino Gigli, tenor; Antoinette Halstead, contralto; Vito Carnavali, pianist, on Oct. 17; Rosa Raisa, soprano; Giacomo Rimini, baritone; Magdeleine Brard, pianist; Carol Perrenot, accompanist, Oct. 30; Louis Graveure, baritone; Cecilia Hansen, violinist, Nov. 24; Richard Crooks, tenor; Mieczyslaw Münz, pianist, Jan. 21; Maria Ivogün, soprano; Albert Spalding, violinist, April 2; Margaret Matzenauer, contralto; Alberto Salvi, harpist, Feb. 20; Efrem Zimbalist, violinist, and assisting artist, March 9, and Harold Bauer, pianist, and Pablo Casals, cellist, March 23.

In addition, Mr. Oberfelder will present as special attractions the following: On Nov. 10, Eddy Brown, violinist; Moriz Rosenthal, pianist; Florence Macbeth, soprano, in "The Secret of Suzanne," and Mabel Garrison, soprano, all appearing in a gala benefit for the American Legion. On Dec. 3 Alma Gluck and company; Jan. 25, Jascha Heifetz; Jan. 17, Ruth St. Denis and company; Feb. 14, Pavlowa and company; March 13 and 14, Paul Whiteman's Band; April 13, Maria Jeritza.

Mr. Oberfelder reports 5000 season subscribers already enrolled, with the prospect of a sold-out house for every concert of his series. In addition to his activities as a manager of musical attractions, not only in this city but in a wide adjacent territory, Mr. Oberfelder is presenting a course of five lectures by famous speakers.

Robert Slack, who for twenty years has presented world-famous artists to the Denver public, announces eight concerts of particular interest for the coming season, which he emphasizes as his "Twentieth Anniversary Series." His attractions will be as follows: Oct. 16, Metropolitan Opera Quartet, consisting of Frances Alda, Merle Alcock, Armand Tokatyan and Lawrence Tibbett; Nov. 20, Sophie Braslau, contralto, and Cecile de Horvath, pianist; Dec. 9, De Reszké Singers and Mildred Dilling, harpist; Jan. 13, Erna Rubinstein, violinist; Feb. 5, Griffes Trio, including Lucy Gates, soprano, Olga Steeb, pianist, and Sascha Jacobinoff, violinist; Feb. 19, William Bachaus, pianist; March 16, Tito Schipa, tenor, and the Chicago Apollo Club on a date to be announced.

Mr. Slack has never in past seasons failed to present some famous artists outside of his subscription series, and it may be assumed that he will have

some announcements of this character later on.

In all probability the Chicago Opera Company will again give a brief season here in the early spring under management of Mr. Oberfelder, who last season established the precedent of bringing that great organization to Denver entirely upon his own financial risk and who emerged from the experiment "on velvet."

Local schools of music and private teachers expect a season of unusual activity. Denver is not only prosperous in a business way, but, owing to the building of the great Moffat Tunnel, which will mean so much to her future, and the recent discovery of oil in various Colorado locations, a spirit of great optimism prevails. Naturally the musical educators and enterprises will benefit by this condition.

The Wolcott Conservatory is being placed upon a sound financial basis to insure its permanency and future expansion. Its generous founder, Anna Wolcott Vaile, has, in addition to the equipment already provided for the Conservatory, donated a considerable sum of money towards a permanent endowment, contingent upon the raising of the necessary balance by other citizens, and there is every prospect that her conditions will be promptly met. Dean Edwin J. Stringham is most enthusiastic over the future of the institution.

Denver's importance as a center for summer music study was shown by the large and widely representative enrollment last season for the normal courses offered by Blanche Dingley Mathews at the Mathews Piano School, John C. Wilcox and Percy Rector Stephens at the Wilcox Studios, John C. Kendel, teacher of public school music methods at Denver University and the Wolcott Conservatory, and by Lola Stone-Evans in the Progressive piano work and John C. Wilcox in vocal pedagogy at Wolcott Conservatory. Probably twenty-five States were represented in the enrollment for these various classes, and this response will result in even more summer advantages next year.

Florence Lamont-Hinman has this season moved her School of Music to new and larger quarters. Mrs. Hinman will continue to conduct the Treble Clef Club of women's voices, which won the first prize among choral bodies of its class during Music Week. J. C. WILCOX.

Clubs Form Choruses in Richmond, Va.

RICHMOND, VA., Oct. 11.—Interesting musical treats and programs of unusual interest are planned for Richmond music lovers the coming season. While the full list of attractions has not been announced, it promises to be the best in many years. A great number of clubs have signified their intentions of forming choruses as part of their organizations. This in itself is a great step forward to better music in this city. New clubs which have been formed in the past few months have also decided on choral events to head their programs. Aside from this interesting information, local and out-of-town managers will bring the highest class of artists and orchestras. L. F. GRUNER.

WATERLOO, IOWA.—Twenty-seven young women have organized a vocal club, to be known as the Q. C. Music Club. Its members are limited to women under twenty-five years of age. The club will meet on the second and fourth Monday evenings of each month. Its officers are: Mrs. Frank Sherwood, president; Mrs. Will Wexter, vice-president, and Hazel Joyner, secretary and treasurer. The organization meeting was held at Homer Cards' residence.

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PHOENIX HAS NEW ORCHESTRAL BODY

Arizona City Also Hopes to Form Civic Opera Company—Will Have Concert Course

PHOENIX, ARIZ., Oct. 11.—With an orchestral society, a civic opera company, and a civic pageant as new features of the musical activities of the community, and the regular concert course by renowned artists, Phoenix enters upon a busy and interesting season. The Musicians' Club, through its committee on musical events, Cordelia Whittemore Hulburd, chairman, announces five events by arrangement with L. E. Behymer: Sophie Braslau, Nov. 28; San Francisco Chamber Music Society, Dec. 29; Sergei Rachmaninoff, Feb. 3; Georges Enesco, March 9; Frieda Hempel, April 18. An increase of 66 per cent in the number of buyers of season tickets was recorded last year and the committee expects to sell as many tickets this year. The Frieda Hempel concert will be given in the Shrine Auditorium, seating 1900, and the other events in the High School Auditorium.

Franz Darvas, head of the piano department of the Arizona School of Music, is the organizer and conductor of the Phoenix Orchestral Society, now entering upon its first season. Mr. Darvas is preparing the following program for the first concert of this society: Overture, "Mignon," by Thomas; Schubert's "Unfinished" Symphony; "Dagger Dance" from "Natoma" and "Indian Summer," by Herbert, and "Marche Slave," by Tchaikovsky.

The success of "Rigoletto" as presented last spring by the Villagrana Opera Class, under Rafael Villagrana, head of the vocal department of the Arizona School of Music, has led to plans for a Civic Opera Company with this class as a nucleus. Study will commence in November.

Under the auspices of the Phoenix Chamber of Commerce, H. B. Watkins, secretary, assisted by the musicians of the city, a civic pageant, to be called "The Pageant of Phoenix," will be given in April. A portrayal of distinctive features in the history of Phoenix, accompanied by music suited to each period, will be presented in a natural setting, in the mountains near Phoenix.

ALEIDA V. PRESCOTT.

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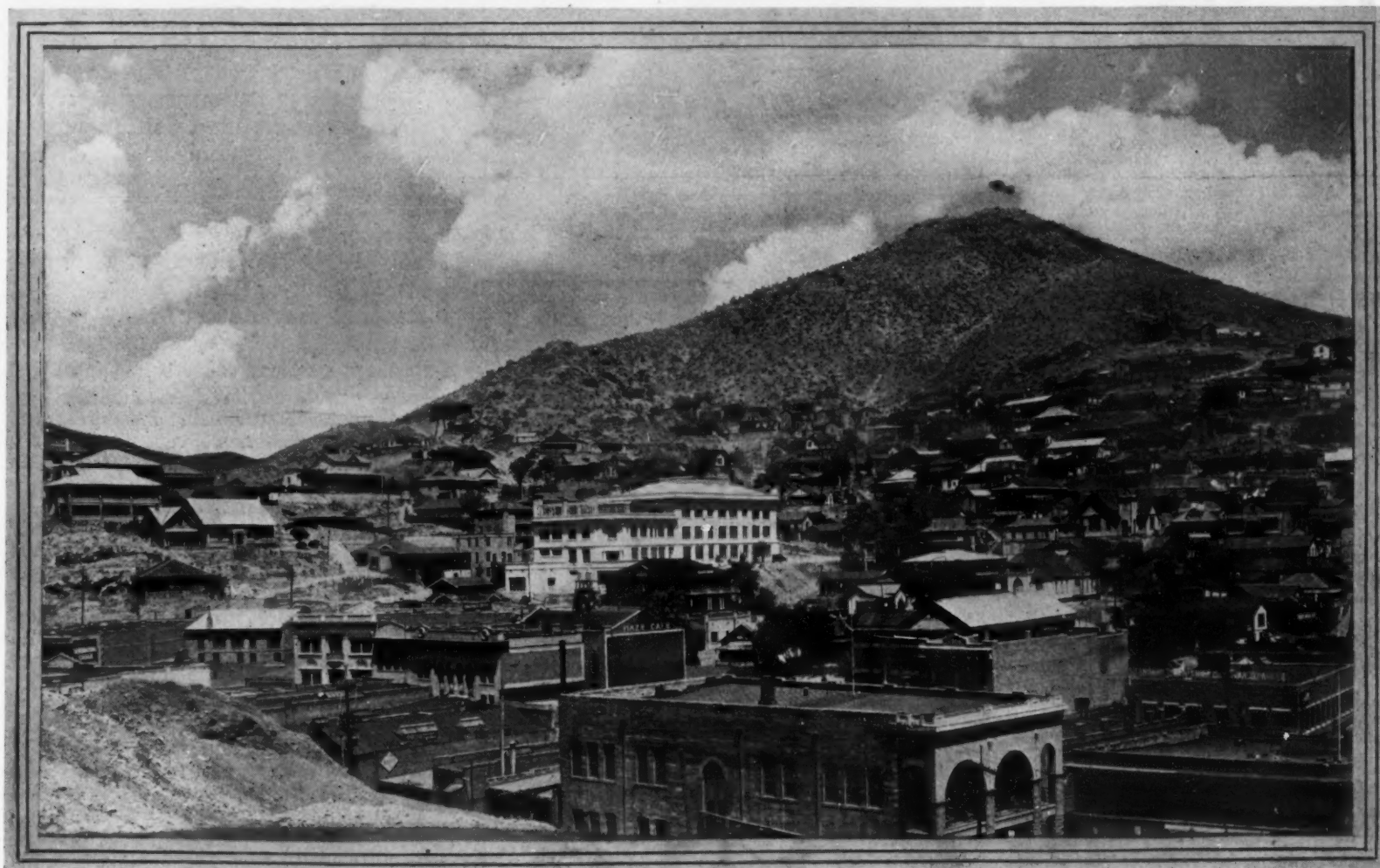
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BISBEE, ARIZ., Oct. 11.—Music is to play a more prominent part in the civic activities of Bisbee and Douglas this season than ever before.

In Bisbee, the Musical Events Club in its sixth season will present Tito Schipa on April 4; Ina Bourskaya, Oct. 14; and Cherniavsky Trio, Jan. 27. These concerts are to be given in the Auditorium of the High School which seats 600. The club is the pioneer organization for promoting the appreciation of high class artists in Southern Arizona, and has the distinction in the State of never having suffered a deficit.

The club will cooperate with the Kiwanis Club of Douglas in presenting, at the Grand Theater in Douglas, Ruth St. Denis and her company on Jan. 9, and the Paul Whiteman Orchestra on Feb. 10. The Kiwanis Club of Bisbee will present a series of concerts arranged by the Redpath Bureau.

The Bisbee Choral Society, a splendid organization three years old, composed of seventy-five mixed voices under C. W. Bowers, will sing "Messiah" for the first time in this community, engaging out-of-town artists for solo parts. Dec. 29 is the date set for Bisbee, and on Dec. 30 the oratorio will be performed in Douglas. "The Rose Maiden" will be sung at the spring concert of the organization.

The music section of the Twentieth Century Club will continue the course of study of the National Federation of Music Clubs. The second book "From Song to Symphony" will be studied this season.

The music departments of the public schools in both Bisbee and Douglas are preparing for a splendid showing at the annual interscholastic music contest to be held at Nogales in May. This is an annual meet of over 500 high school music students from eight towns in Southern Arizona, contesting in voice, piano, violin and sight-reading, quartets, choruses, orchestras and bands. This movement has done much to increase the interest in the study of music in the public schools and is fast taking precedence over the athletic meets. The high school students will also present a light opera in the spring.

Five junior music clubs in Bisbee, all affiliated with the junior department of the National Federation of Music Clubs, will continue their monthly recitals, open to the public. Their regular meetings, under the supervision of the local piano teachers, will be devoted to composition, harmony, sight-reading, and the course of study, "Fundamentals of Music."

In Douglas, the Juvenile Club will

organize a small orchestra and will present a light opera in the spring.

The Douglas Music Club is preparing the cantata, "Ruth," for performance in January and will present a "Music Review" in April. This club has done splendid pioneer work in fostering the appreciation of music, and musical ventures of other organizations are an outcome. The music students of the Douglas High School will present the light opera "Pepita" in October under Miss Driscoll, supervisor of music.

The choir of the Episcopal Church is planning to give a sacred cantata on Good Friday.

The local organizations of the Rotary, Kiwanis, and Y. W. C. A. are each working earnestly on light operas and musical comedies to be given during the season. This forecast assures the sister towns a splendid program of good music and a season of work and cooperation that should bring lasting results for the cause of music.

LILLIAN K. FRANKENBERG.

Phoenix Club to Give Series

PHOENIX, ARIZ., Oct. 11.—The Concert Club, entering its fourth year, has again engaged Franz Darvas for a series of ten lecture-recitals devoted to the study of operatic and symphonic music. Beginning Oct. 20, Mr. Darvas will give, on successive Mondays, detailed analyses of the following works: "Tristan and Isolde," "Die Meistersinger," "Manon" and "Madama Butterfly." Among the symphonies will be Beethoven's Eighth and Brahms' Second.

The Musicians' Club again offers the Nora Seeley Nichols Prize for the best composition by an Arizona composer, to be awarded at the regular afternoon meeting of the Club on March 2. The annual contests, under the Arizona P. T. A. and for junior clubs, under the Arizona Federation of Music Clubs, will be held in Phoenix, in March. These contests will be preliminary to the State contests, which will be a feature of the convention of the Arizona Federation of Music Clubs meeting in Phoenix on April 16, 17 and 18.

ALEIDA V. PRESCOTT.

Graduates of Braun School Give Program in Pottsville, Pa.

POTTSVILLE, PA., Oct. 11.—The thirteenth annual graduating exercises of the Braun School of Music, Robert Braun, director, were given recently in

the high school auditorium. Kathryn Confer, George Barth, Betty Short, Miriam Hompe, Helen Foley, Carda Elliot and Ethel Maguire gave the program. The Shenandoah branch of this school was officially opened by Alexander Hay, director, in which he appeared as pianist, with the assistance of Mary Oleyar, soprano; Marion Cassel, reader, and Anna Fegley, pianist.

Ernesto Berumen Pupil to Play in Aeolian Hall Program

Mary Frances Wood, pianist pupil of Ernesto Berumen, will be one of the soloists at the first noonday recital to be given at Aeolian Hall, Friday, Oct. 31, under the direction of Frank La Forge and Ernesto Berumen. Miss Wood has often been heard at these concerts last season.

N. Val Peavey Plays at Ship's Concert

N. Val Peavey, pianist, returned from Europe recently, with Francis H. Rehmann, violinist, who will participate in joint recitals with Mr. Peavey this season. They played the César Franck Sonata on shipboard coming back, and Mr. Peavey played the Grieg Concerto with the ship's orchestra of the Lutzow going over. He will assist Charlotte Lund in her opera recitals this season in addition to his other concert work.

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Oppenheimer Bureau Will Supply Artists for Many California Cities

SAN FRANCISCO, CAL., Oct. 11.—The Selby C. Oppenheimer list of artists and attractions, which always fill a large part of the musical life of San Francisco and northern California, is, if anything, more imposing than ever.

Mr. Oppenheimer, whose bureau is one of the best organized in the United States, is supplying artists to over twenty-five cities and musical courses north of the Tehachapi line, and has set a standard that has done much to make this extensive territory one of the most important musical centers in the nation. Representing, as he does, leading New York and Eastern concert managers, and being the western representative of a number of big musical institutions, Mr. Oppenheimer has chosen an impressive list for this season's activities.

The first of the recitalists to come under his direction will be Louis Graveure, baritone, who has spent a large part of his summer in California where he has been most successful in holding master classes in San Francisco and Los Angeles. The Graveure classes have become a permanent institution in California and preparations are now in progress for handling capacity classes in both cities next summer.

Mr. Graveure will inaugurate his transcontinental concert tour in San Francisco on Oct. 12. This event will mark the beginning of a continuous presentation of celebrated artists. Claire Dux, Alma Gluck, Percy Grainger, Ganna Walska, Mieczyslaw Münz, Sophie Braslau, Mischa Elman, Ernestine Schumann Heink, Guy Maier and Lee Pattison, Erna Rubinstein, Alberto Salvi, Vladimir de Pachmann, Alfred Cortot, Claudia Muzio, the De Reszke Singers, Florence Easton, Myra Hess, Georges Enesco, Feodor Chaliapin, Royal Dadmum, Maria Jeritza, Tito Schipa, Rosa Ponselle, the Flonzaley Quartet, and Frieda Hempel, have been booked for recitals in San Francisco in rapid succession and in the order named.

Among the notable special attractions which Mr. Oppenheimer will bring to the West are included Ruth St. Denis, Ted Shawn and the Denishawn Dancers in a series of programs to be presented for a week at the Curran Theater; Anna Pavlova and her Ballet Russe in a farewell engagement at the Curran the week of March 2; Paul Whiteman's Orchestra; and the Apollo Club mixed choir of Chicago.

Recitals and performances under the Oppenheimer management will be given largely on Sunday afternoons at the Columbia Theater where the impresario has arranged a special series of "Pop" concerts, one to take place each Sunday, and in the Exposition Auditorium, where

the greater box office attractions will be housed.

At the Fairmont Hotel a special series of Monday afternoon concerts is announced to include Ina Bourskaya, Mieczyslaw Münz, Claire Dux, the De Reszke Singers, Royal Dadmum, and Alberto Salvi. Mr. Oppenheimer has booked, for the Municipal Orchestra Series in the Auditorium, Percy Grainger, Sophie Braslau, Florence Easton and Mischa Elman.

In Oakland, by arrangement with Zannette W. Potter, Mr. Oppenheimer is to present a big list. The regular series will include Graveure, Braslau, the St. Denis organization, Erna Rubinstein, Alfred Cortot, Rosa Ponselle and Tito Schipa. And, in addition, special concerts in the growing city across San Francisco Bay will be given by Alma Gluck, Mischa Elman, Myra Hess, De Pachmann, Paul Whiteman's organization, the Pavlova company, Chaliapin, and Frieda Hempel.

Sacramento and Stockton have taken their place as California musical centers. The Saturday Club in the former city, by arrangement with the Oppenheimer office, will present Claire Dux, Mieczyslaw Münz, Erna Rubinstein, Messrs. Maier and Pattison, the De Reszke Singers, Royal Dadmum, Rosa Ponselle, and others, and in Stockton a new enterprise, fostered by the San Joaquin County Musical Association, has arranged with the Oppenheimer Bureau to present a series including Mr. Graveure, Ruth St. Denis, Mme. Schumann Heink, Mr. Cortot, and the Flonzaleys.

The University of California series at Berkeley includes Mr. Graveure, Miss Dux, Messrs. Maier and Pattison, Georges Enesco and the Flonzaleys.

Other important course of from four to seven attractions will be presented in the California cities of Chico, Eureka, Merced, Modesto, San Jose, Oroville, Marysville, Monterey, Santa Maria, and Santa Rosa and in Reno, Nev. Special series have been announced with Oppenheimer artists by the Piedmont High School, Mills College and Stanford University.

Mary Ludington Reopens New York Studio

After a season of concert activities abroad, Mary Ludington has returned to New York and has reopened her studio. Besides being a professional pianist and piano teacher, she is an accompanist and coaches vocalists for concert programs and oratorio and operatic repertoires.

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Opera Venture Is New Stimulus in Los Angeles

LOS ANGELES, Oct. 11.—The successful opening of Los Angeles' first opera season has served to draw attention to the considerable growth which the community has made musically, and the greatly increased schedule which has been planned for the current season. The operatic performances have not only brought to Los Angeles some of the greatest singers of the day, but have also served as a stimulus in the development of local talent.

Twelve pairs of symphony concerts will again be given by the Philharmonic Orchestra, fourteen popular Sunday afternoon programs and sixteen children's concerts, to which some fifty engagements must be added for Southern California. Brahms' First Symphony, Ravel's "La Valse," and Strauss' "Death and Transfiguration" formed the opening program, under Walter Henry Rothwell, who, with William Andrews Clark, Jr., founder and sole supporter of the orchestra, was given an ovation. In the last five seasons, Mr. Clark has expended \$900,000 and is willing to spend another million dollars in the next five years to give this city and Southern California one of the foremost orchestras of the day. Soloists who will be heard with the orchestra are Maria Ivogün, Alfred Cortot, Georges Enesco, Elizabeth Rothwell, Olga Steeb, Moriz Rosenthal, Sylvain Noack, George Baklanoff, and Juan Manen.

L. E. Behymer, veteran impresario and father of music in the Southwest, together with his associate manager, Rena MacDonald, has already opened his season auspiciously. Incidentally, this is Mr. Behymer's thirty-fifth managerial anniversary and the honorary president of the National Concert Managers' Association, neither professionally nor personally, feels the burden of his far-flung activities. Thanks to his resourceful associate, Miss MacDonald, Mr. Behymer was able to lay aside his desk key for four months and go star-hunting in Europe.

Behymer artists appearing on his Tuesday Los Angeles Course are Louis Graveure, Claire Dux, Percy Grainger, Sophie Braslau, Mischa Elman, Ruth St. Denis, Guy Maier and Lee Pattison, Alberto Salvi, Florence Easton, Pavlowa Ballet, Tito Schipa and Frieda Hempel.

The Thursday series under Mr. Behymer will be given by Ina Bourskaya, Louis Graveure, Mieczyslaw Münz, Mme. Schumann Heink, Mischa Elman, Erna Rubinstein, the De Reszke Singers, Claudia Muzio, Royal Dadmun, Anna Pavlowa, Rosa Ponselle, Maria Jeritza and Feodor Chaliapin. Some of these artists will appear also in special programs, as will also the following: Geraldine Farrar, Alma Gluck, Efrem Zimbalist, St. Olaf Choir, Chicago Apollo Club, Sergei Rachmaninoff, Vladimir de Pachmann, Fritz Kreisler and Paul Whiteman's Orchestra.

Most of these attractions will also appear in the following out-of-town Philharmonic courses arranged by Mr. Behymer: Bisbee, Bakersfield, Claremont, Douglas, El Paso, Fresno, Globe, Long Beach, Pomona, Pasadena (two courses), Phenix, Redlands, Tucson, Santa Monica, Hollywood, San Bernardino, San Diego, Santa Maria and Santa Barbara.

Having opened its second local season with a flying start, thanks to Mario Chamlee, the Auditorium artists' series of the Elwyn and Wolfsohn Musical Bureaus, George Leslie Smith, local manager, a brilliant season is expected for Felix Salmond, Isa Kremer, Eva Gauthier, Jascha Heifetz, Albert Spalding, Roland Hayes, San Carlo Grand Opera Company, Ernst von Dohnanyi, Mabel Garrison, London String Quartet and Reinald Werrenrath. The San Carlo Company will remain here for two weeks and, it is expected, will surpass last year's record-breaking box office successes.

Under the direction of Merle Armitage Alfred Mirovitch, Renée Chemet, John Charles Thomas and others will be heard in Los Angeles recitals.

Los Angeles will be well provided for

chamber music, to judge from the following ensembles: Los Angeles Trio, composed of May MacDonald Hope, founder and pianist, with Noack and Bronson, Philharmonic Quartet, composed of Sylvain Noack, first violinist and director, Henry Svedrofsky, second violinist, Emile Ferir viola player, and Ilya Bronson, 'cellist; Russian String Quartet, Calmon Lubovski, first violinist and director, Maurice Stoloff, second violinist, Herman Kolodkin viola player, and Maurice Amsterdam, 'cellist; Zoellner Quartet, California Trio, Leon Goldwasser, violinist and director; Southern California Trio, May Robison, pianist and director; Alfred Kastner Trio, composed of Mr. Kastner, harpist, Jules Lipsky, violinist, and Earl Bright, 'cellist.

Chorally, the season also will offer much of high standard, thanks to the Los Angeles Oratorio Society, Woman's Lyric Club, Orpheus Club, Ellis Club, Bible Institute Chorus, Los Angeles Choral Society, Saint Cecilia Chorus, Hollywood Woman's Chorus, Friday Morning Club Chorus, Bullock's Choral Society, and Broadway Choral Society.

To this number must be added some fifteen store and factory choruses, affiliated or founded by the Industrial Bureau of Music of the Chamber of Commerce, which has similar relations with some twenty store, factory or civil service employees' bands. Activities of similar nature are carried on under the auspices of the Southern California Music and Art Association, with Alexander Stewart, formerly Community Service representative, as executive director. Plans for an all Southern California Eisteddfod, with the winning bands and choruses to compete at Los Angeles have been outlined by Mr. Stewart. The Eisteddfod will close here during music week.

Among the music clubs particularly active are the MacDowell Club of Allied Arts, Wawan Club, Euterpe Opera Reading Club, Dominant Club, Gamut Club, Matinée Musical Club, Hollywood Musicians' Club, Music Optimists, Los Angeles Art and Opera Club, and Hollywood Opera Reading Club. Practically every

important woman's club also has a strong music department, such as the Hollywood Woman's Club, Friday Morning and Ebell Clubs. The Los Angeles Art Center, devoted to music, Anna Ruzena Sproutte, contralto and coach, founder-president, will also be active.

Music School activities show decided increase in enrollments. Reports to that effect have been received by the College of Music, University of Southern California, Olga Steeb Piano School, Zoellner Conservatory of Music, and the music department of the University of California, Dean Squire Coop, principal.

Establishment of a clearing house and sales agency for American music and American literature is also under way at MacDowell Club of Allied Arts, Mrs. Graham F. Putnam, president.

Announcement is also made of a lecture tour of Mrs. Edward MacDowell, who will be in Los Angeles and environs from Christmas until the end of January.

Summer music activities will include master classes by Yeatman Griffith, Charles Hubbard and Alfred Mirovitch. A fourth annual series of open-air orchestral concerts at popular prizes will again be given, according to Mrs. J. J. Carter, founder-president.

No survey of musical activities would be complete without a grateful mention of the "all-year-round season" of a well-equipped music department in the public library. Under the direction of Gladys Caldwell, it not only functions well, but is an intensely stimulating and far-reaching factor in the development of a greater musical Los Angeles.

BRUNO DAVID USSHER.

Hilda Grace Gelling Reopens Studios

Hilda Grace Gelling, associate teacher of singing with Percy Rector Stephens, has reopened her studios. While abroad this summer Miss Gelling chose several songs, as yet unheard in this country, which she purposes using on "practice programs" to be given by her advanced students.



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 MILTON WEIL, President and Treasurer; DELBERT L. LOOMIS, Vice-President; JOHN F. MAJESKI, Assistant Treasurer; LEOPOLD LEVY, Secretary.
 Address, 501 Fifth Avenue, New York

MILTON WEIL - - - Editor
ALFRED HUMAN, Managing Editor

CHICAGO OFFICE: Suite 1816 Straus Bldg., Michigan Ave. at Jackson Blvd. Telephone Harrison 4383. Margie A. McLeod, Business Manager; Eugene Stinson, Editorial Manager.

BOSTON OFFICE: Room 1011, 120 Boylston Street. Telephone 370 Beach. Wm. J. Parker, Manager; Henry Levine, Correspondent.

CINCINNATI: Philip Werthner, 2371 Kemper Lane, Walnut Hills.
ST. LOUIS, MO.: Herbert W. Cost, 5533a Cabanne Ave. Phone Forest 6656.

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For Canada.....	5.00
For all other foreign countries.....	5.00
Price per copy.....	.15
In foreign countries.....	.15

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NEW YORK, OCTOBER 18, 1924

A YEAR OF PROGRESS AHEAD

IN the period immediately preceding a presidential election, it has become traditional to mark time. Whatever the enterprise on which we may be ready to embark, we are inclined to wait until the stress of the campaign is over, until the political voice is steady again, that we may the better measure the feeling in the land. Music, although the demand for it is universal, is yet dependent on extraneous conditions. The prosperity of a community often determines the size of its concert list, and, although the idealist may rage, we have to consider the realities. Consequently, crop prospects, the state of markets, and the color of a government are things that impinge upon our world of art, and all have a direct bearing on the season.

According to some authorities, the presidential election is having a definite effect on the musical situation. The extent of this effect is impossible to gauge, but certain it is that a tone of optimism prevails generally. Some may wish to leave the prophetic voice unraised until after the momentous day in November when the people choose their Chief Executive, but facts may speak and facts say loudly that, come what may, the people are true in their allegiance to music.

From some quarters we hear that business is in an unsettled state. On the other hand the march of prosperity continues in many sections. Although

it would seem that the commitments of numerous local managers have been based on conservative estimates, it is a healthy conservatism. Since the armistice, we have experienced several hectic years, and probably some communities have been provided with a little more music than they could readily assimilate. The normal state is ever desirable, and a return to the normal should be welcome.

Considered judgments always ring less gaily than the trumpet notes of an optimism that is too ready to take things for granted. Yet, with most sober minds, we may approach the 1924-25 season of music light-heartedly and with well-founded hopes for a continuance of the rapid progress that has marked the recent years, abnormal as they have been. We are receding not one step from the ground we have gained, and this is proved conclusively by the reports presented in this issue.

Again the correspondents of MUSICAL AMERICA have prepared their forecasts and catalogs with painstaking care, and we are able to submit, to the readers of this Fall Issue, evidence that must come gratefully to all who desire the musical advancement of the nation.

The special message of President Calvin Coolidge and these many articles and photographs enable us to visualize what America is really doing in music, the forces that are at work, their labors and their hopes, and the result, we believe, is as instructive and inspiring as in former years.

One thing that has definitely affected the professional music-making in this country is the more hopeful situation in Europe. As conditions become stable overseas, music regains its rightful place, and artists find more inducement to appear in the capitals of the Old World. This state of affairs finds a reflection in the decision of noted singers and instrumentalists either to divide their season between America and Europe, or to remain for a season on the other side of the Atlantic.

If the number of foreign visitors is to be reduced, we are nevertheless to hear a number of celebrated newcomers in the orchestral, operatic and concert fields. The advent of Koussevitzky is something to stir the lovers of the symphony, and the coming of Serafin to the Metropolitan should equally excite those who favor opera. Then, Stravinsky, that great figure in modern music, will be a lion among the composers new to our shores. These are but the captains of a brilliant army enumerated in our columns; reinforcements for the many favorites who have entertained us in former seasons.

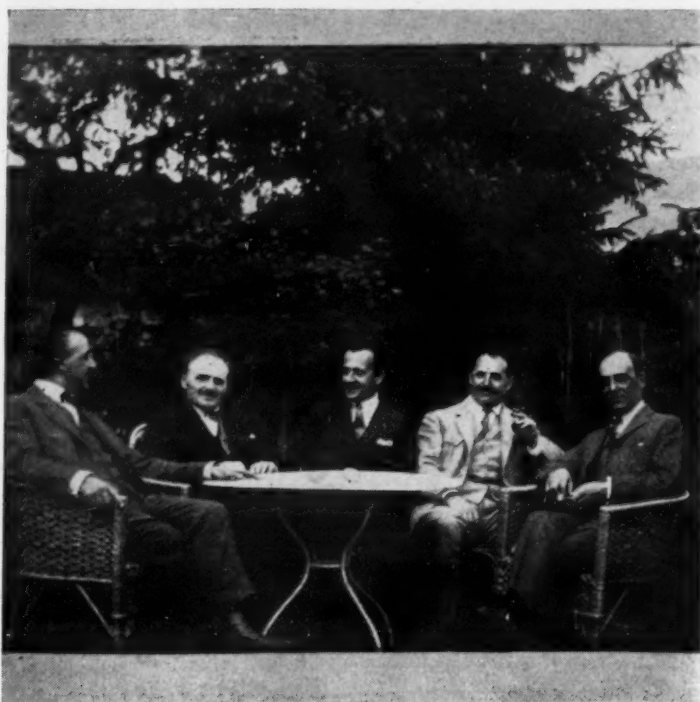
Decidedly, we shall lack nothing of that effulgence which strikes us from foreign shores, and we may welcome the visitors more gladly because of the fact that, when we contemplate our own achievements, we have cause only for rejoicing. Our artists, creative and interpretative, naturalized and native-born, are making a notable advance. Appreciation of music is progressing remarkably. We are told that our audiences have minds of their own, and are becoming more and more discriminating. We find this in a growing love of the great things of art, a rejection of the spurious.

While the signs of this are marked in the success, of finer and more austere programs, the growing demand for chamber music, they are marked more surely by the development of resources within our gates, and especially within the confines of communities, small in some cases, large in others. The golden goal of the symphony orchestra has seized the minds of many in the last year. Kansas City, Mo., has gone ahead with a laudable project, and, with funds secured, a high class orchestra is within sight. Pittsburgh is also pressing a campaign for a big orchestra.

Then, opera is progressing. Both San Francisco and Los Angeles are animated by the prospects of a permanent institution on the West Coast and are working together with this object in view. St. Louis is spurred on to higher things by the success of its operetta seasons, and Milwaukee is taking notes in the Middle West for a venture of its own.

American opera is also a lively topic, and especially is the National Federation of Music Clubs doing its best to insure a healthy life for the growing child. Also the great Federation is making mighty strides in many other directions and the Biennial Convention in Portland, Ore., in June next should inspire both leaders and loyal rank and file to further efforts. New clubs are coming into being, choruses are springing up, bands and orchestras are in process of formation, halls are being constructed in many centers where they are badly needed, and, altogether, the conditions are favorable for another year of marked progress.

Personalities



Flonzaleys Entertain Their Manager

The chalet built by Alfred Pochon in Switzerland in 1903 has been the summer resort every year since of members of the Flonzaley String Quartet. It is at this peaceful place, situated 2700 feet above sea level, encircled by a pine forest and commanding a splendid view of Lake Geneva, that the Flonzaley musicians rehearse the programs which are given during their public seasons. About three miles away is "Flonzaley," the estate of André de Coppet, founder of the Quartet. This summer the Flonzaleys had as a guest Loudon Charlton, their manager, whose visit was coincident with their first performance of the season at Mr. de Coppet's house. In this picture they are seen in the following order from the left: Adolfo Betti, Felicien d'Archangeau, Mr. Pochon, Iwan d'Archangeau and Mr. Charlton.

Garrison—When Mabel Garrison visited Bangor, Me., to sing soprano solos at the music festival there, she made her debut as a speech-maker before the Chamber of Commerce, delivering a happy address with the fluency of a seasoned orator. It was in the course of this visit also that Miss Garrison became interested in a silver fox farm nearby, and bought two foxes which she has taken to her home in Baltimore.

Dillon—Before Fernando Geranzo, Spanish court pianist, came to America a few months ago he wrote to various publishers for specimens of American music that he might include them in programs for his forthcoming tour of this country. From the many submitted Mr. Geranzo chose three, one of which was "The Desert," by Fannie Charles Dillon of Los Angeles. These were in turn played to King Alfonso, who said he liked "The Desert" best.

Arden—The hard work entailed by her concert bookings and operatic appearances at the Metropolitan has not prevented Cecil Arden from finding time to engage in original composition. A song in tango rhythm, called "Danse d'Amour," written by her, is being published by T. B. Harms, Inc., and will be made a feature of programs to be given this season by Dusolina Giannini and Marguerite D'Alvarez, as well as at the soprano concerts for which Miss Arden is herself engaged.

Ponselle—Autograph hunters were out in full force at the concert Rosa Ponselle gave in Denton, Tex., recently, in the College of Industrial Arts, the State's college for women. Scarcely had the notes of Miss Ponselle's last encore, "Old Folks at Home," which she sang to her own accompaniment, died away, than scores of eager girls besieged the territory generally referred to as "back stage" with requests that she sign her name on their programs. The name of these enthusiasts was legion, but Miss Ponselle overlooked none of them.

Johnson—"The most delightful days of my summer were spent on the Island of Elba," says Edward Johnson, returning to America from his trip abroad. "It was wonderfully silent and restful." Mr. Johnson, who will sing tenor rôles at the Metropolitan Opera again this season, in addition to appearing in concerts, became deeply interested in Napoleonic lore, and found many other points of interest at Elba. The island is developing, he states, although fast progress is impossible owing to the absence of railroads. Mr. Johnson was the guest of his friend, Count Mellini, who owns large marble quarries there.

Kochanski—Stradivarius executed a number of special sets of instruments on order, that made for the Spanish Crown about 1687 being of historical significance. One of these violins was stolen and eventually came into the hands of Ole Bull. Then it passed into the collection of Charles Plowden and from thence to C. Oldham, the famous English collector. He bequeathed it to the British Museum, where it remained until the protest of violinists like Ysaye, Sauret, Arbos and Wilhelmj against so valuable an instrument being withdrawn from the musical world resulted in its return to Mrs. Oldham, who placed it with W. E. Hill & Sons of London for safekeeping. This violin is now the property of Paul Kochanski, who takes just pride in playing upon it.

Point and Counterpoint

By Cantus Firmus, Jr.

Teaching as a Path to Song



HE quality of the voice," says Amforta de la Lammermoori, eminent pedagogist, "as well as its tincture, calories and al fresco, depends entirely upon the position in which the singer places his eye-teeth. Tone, on the other hand, is a matter of boot-polish. With the shoes properly glossy, the tone will be smooth and reflective. The color of head tones is determined by the length of the singer's hair."

Mr. de la Lammermoori, who specializes in interpretative breathing, believes that all his pupils should have as many lessons a week as they can pay for. He stresses the "less," holding to the conviction that unless pupils are hopeless, the less they study under incompetent teachers, the better.

"Breathing is all-important," he declares. "In my work as a great instructor I always go back to natural first principles and base my unparalleled success upon what the poets have sung. I divulge to my pupils the inspiration of such lines as 'Breathes there a man with soul so dead.' That encourages them never to stop breathing, and when the breath is established not even an unexpected offer to sing in opera can take it way."

As originator of vocal amplification and spiral magnification of the voice, which he teaches exclusively, Mr. de la Lammermoori does away with all unnecessary sharps and flats in the larynx.

"The function of the larynx," he maintains, "is merely to sustain the tone once it is produced—never to produce it. That duty should be delegated to the tongue, and is largely determined by the weight of the pupil's ears. Without a good ear, a pupil cannot tell how long his landlady will wait for her monthly rent, which is very important to the teacher."

Mr. de la Lammermoori also gives individual tuition in classes. To have several pupils sing different arias at the same time is, he has found, an excellent method of developing their self-reliance. In conclusion, he would have a piano in every studio and as many pupils as possible.

"Complexes are the chief thing," he concludes, "without complexity in teaching, music would never be worth while."

* * *

"Good-by Forever"

"FALLING leaf and fading tree,"
Sings the tenor dolefully.
And we wish, with all our might,
That he, too, would fade from sight.

* * *

The First Fall

ADAM: How did you ever persuade my wife to eat the apple?

The Serpent: I told her that if she did, she would be able to sing higher than any other prima donna in the Garden.

* * *

IF music be the speech of angels, that may account for some singers being so dumb.

THE centenary of Anton Bruckner reminds us that when Bruckner talked about dedicating his Ninth Symphony to the Deity, some one was unkind enough to remark that God was the only person having sufficient time and patience to listen to it.

* * *



* * *

In a Mighty Seat

THE mighty do not always sit in the seats that once were theirs. Arthur Shattuck noticed this when he visited Berlin and attended the opera there. And, being a skillful artist as well as a famous pianist, Mr. Shattuck transferred to paper the likeness of a typical habitué. "This is a little sketch of what sits in the seats of the former aristocracy," he writes. How are the mighty replaced!

Musical America's Question Box

ADVICE AND INFORMATION FOR STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

Remedies for Hoarseness

Question Box Editor:

Will you recommend something to relieve hoarseness for the singer?

D. F. G.

New York, Oct. 10, 1924.

Various singers have favorite remedies for this common affliction. The juice of a lemon or orange taken before or during intervals in singing is popular. Other artists prefer a raw apple or pastilles. In the long run, general good health must be the remedy. Medicated spray treatments are beneficial to prevent throat irritation.

* * *

The "Octavina"

Question Box Editor:

Was the "octavina" the same instrument as the modern "ocarina"?

J. B.

Trenton, N. J., Oct. 11, 1924.

Decidedly not! The first was an old stringed instrument, somewhat like the

spinnet, with a compass of about three octaves, and derived its name from being tuned an octave higher than the harpsichord. The "ocarina" is sometimes called the "musical sweet potato" from its shape. It is a rudimentary instrument which gives off sounds when blown into.

* * *

About Bortniansky

Question Box Editor:

What is the musical importance of Bortniansky, whose name I recently came across in a discussion of church music?

S. DE V.

Philadelphia, Oct. 10, 1924.

Bortniansky (born 1752—died 1825) was one of the first musical figures of international importance to emerge in Russia. He was solely a church composer, a pupil of Balthasare Galuppi. Though only fragments of his work survive, he is entitled to a share in the credit usually assigned to Glinka for founding a national Russian school.

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Managers and Auditions

Question Box Editor:

Will you kindly advise me as to whether New York concert managers give hearings? I am anxious to take up professional concert work as a pianist. Must one bring a teacher's recommendation?

A. G.

St. Louis, Mo., Oct. 10, 1924.

Most metropolitan concert managers are very busy people, and it is advisable

before presenting oneself for a hearing to get the unqualified approval of some representative teacher. Naturally, a letter of introduction from a well-known pedagogist will count in securing attention, but success depends on your own ability. Some managers limit their roster of artists to celebrities while others are "in the market" for new artists. Those who grant hearings can best be interested if you will set forth your qualifications in a letter.

Contemporary American Musicians

No. 349

Martin Richardson

MARTIN RICHARDSON, tenor, was born in St. Paul, Minn. He attended grade and high school there and

sang as treble soloist in St. John's Church under Emil Oberhoffer and, when his voice changed, as tenor soloist in the same church under George H. Fairclough. On leaving school Mr. Richardson worked with an insurance company, and later had his own office. During these years he studied singing with Harry Phillips. Deciding to

give up business, Mr. Richardson went to San Antonio, Tex., with members of his family and sang professionally in San Antonio and vicinity. On the advice of Marcella Sembrich, whom he met in Texas, he decided to adopt music as a career, and returned to St. Paul, where he gave his first song recital in April, 1909, going to New York directly after, where he sang in church and studied under Julian Walker and John Dennis Meehan. The following year he was appointed director of music at the

Mercersburg Academy, Mercersburg, Pa., which position he held for one year, and then went to Italy to study for the operatic stage. Mr. Richardson studied in Florence for three years under Vincenzo Lombardi, and, on his becoming too ill to continue teaching, went to Sebastiani in Naples and then back to Lombardi, with whom he had a few lessons just previous to his death in 1914, coaching in the rôle of Ernesto in "Don Pasquale," in which he made his début at the Pergola in Florence on May 29, 1914. He was offered a contract for the following year, but left Italy to sing in concert in Paris and London, returning to America at the outbreak of the war. His first appearance in New York was in joint recital with Willem Durieux, cellist, in January, 1915. The next three seasons he spent in Washington as soloist at St. Margaret's Church, also maintaining a studio and singing in numerous recitals. His first New York recital was given in Aeolian Hall in March, 1922, and he also sang at the Lewisohn Stadium under Arnold Volpe, with the Minneapolis Symphony under Oberhoffer, and the City Symphony of New York under Dirk Foch. Mr. Richardson has made concert tours with Alberto Salvi, harpist, and with Nina Morgana, soprano of the Metropolitan, besides appearing on programs with Godowsky, Spalding, Schumann Heink and other prominent artists. For ten years he has been soloist at summer services and concerts at Lake Mohonk Mountain House, N. Y.



Photo Mishkin

Martin Richardson



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LIEDERKRANZ HEARS HINSHAW 'PASQUALE'

Chamber Production of Viva- cious Donizetti Work Given Before New York Club

Previous to going on an extended tour throughout the country William Wade Hinshaw presented his chamber production of Donizetti's "Don Pasquale" at the New York Liederkranz Club on the evening of Oct. 11. The cast included Irene Williams as *Norina*, Pierre Remington in the name-part, Thomas McGranahan as *Ernesto*, Leo de Hierapolis as *Doctor Malatesta*, and M.

Francois as a *Notary* and a *Majordomo*. Alfred Calzin was musical director.

The performance was delightful in every respect. Miss Williams' singing was of unusual beauty both as regards the quality of her voice and her method of producing it. The vivacity of the part gave her many opportunities on the dramatic side, and she made ample use of them. Mr. McGranahan sang exceedingly well, and his serenade, "Com' è Gentil," an aria of many difficulties, brought well deserved applause. Mr. Remington sang well and acted with spirit, and Mr. de Hierapolis won much applause in all his scenes. The translation, made especially for this production by H. O. Osgood, proved delightful and added much to the sparkling vivacity of Donizetti's music. J. D.

music, and one of her earliest teachers was the late Emil Liebling of Chicago. On May 22, 1894, she was married to the late Oscar H. Sherbrook. Since 1906 Mrs. Sherbrook had been a resident of Brookline. In the musical circles she was an active member of the Chromatic Club, the Brookline Morning Musical Club and the Brookline Women's Club. During and since the war she gave many concerts, the proceeds of which were donated to the American Red Cross, the French Orphans' Fund, the Boston Floating Hospital and other charities. She is survived by her three sons, Walter, Roscoe and Herbert Sherbrook of Brookline. W. J. PARKER.

Walter M. Bacon

BOSTON, Oct. 14.—Walter M. Bacon, president of the Boston Music Publishers' Association and former president of the Music Publishers' Association of the United States, died suddenly at his home in Dorchester on Sunday night. Mr. Bacon was born in West Newton, Mass., and was educated in the Boston public schools and a local business college. From 1881 to 1886 he worked as a public accountant when he took charge of the financial affairs of the White-Smith Publishing Company. In 1891 he became treasurer of the company, holding the position for thirty years, when he was made one of its trustees. He is survived by his wife, a son and a daughter. W. J. PARKER.

James W. Matthews

WINNIPEG, MAN., Oct. 13.—James W. Matthews, a veteran musician of western Canada, died here recently. For thirty years he was organist of the Central Congregational Church. Out of respect to his memory a public service was held, attended by a large number of citizens. He was a native of Bristol, England. MARY MONCRIEFF.

PASSED AWAY

Anatole France

TOURS, FRANCE, Oct. 13.—Anatole France, one of the most important figures in the literary world of modern times, died here today. Mr. France, whose real name was Jacques Anatole Thibault, was born in Paris April 16, 1844. He was the son of a bookseller on the Quai Voltaire and grew up in an atmosphere of literature. When he was twenty-four he published a work on Alfred de Vigny and later, coming under the influence of the Parnassians, led by Leconte de Lisle and Théophile Gautier, he published a volume of verse and a poetic drama. Not until 1881, however, when his "Crime de Sylvester Bonnard" was brought out, did he become widely known. His best known novels are "The Gods Are Athirst," "Penguin Island," "The Red Lily" and "The Revolt of the Angels." From his novel "Thaïs" the libretto was made for Massenet's opera, and several years later, when the composer was twitted in a restaurant of being unable to write music to any story which did not depend upon a sex interest, France's short story, "Our Lady's Juggler," was made into a libretto for him and became one of his most popular works. His novel "The Rotisserie at the Sign of Queen Pedaque" was used as an opera by Charles Levadé and sung at the Opéra Comique in 1920; and an operatic version of his play, "The Man Who Married a Dumb Wife," by the young American composer, Eugene Bonner, is scheduled for production in Paris during the coming season. Mr. France took an active part in the Dreyfus case, being ranged with Emil Zola and other prominent writers on the side of Dreyfus. Last spring a huge celebration in honor of his eightieth birthday was held in the great hall of the Trocadero in Paris which he attended, although he had only just recovered from a severe attack of grippe. Mr. France had been ill for a number of weeks and unconscious except for brief intervals for some days previous to his death.

Charles L. Hutchinson

CHICAGO, Oct. 13.—Charles L. Hutchinson, trustee and member of the executive committee of the Chicago Orchestral Association, of which he had been a member since its foundation thirty-four years ago, died in Chicago on Oct. 7 of bronchial pneumonia. Besides his association with the Chicago Symphony, Mr. Hutchinson, vice-president of the recently consolidated Illinois Merchants' Trust Company, was a founder and had been president of the Chicago Art Institute, president of the Chicago Orphan Asylum and trustee of Hull House and of the Old People's Home. He was also trustee of the Carnegie Institute of Washington, a director of the Chicago Presbyterian Hospital, where he died, and had served as treasurer of the University of Chicago. Born in Lynn, Mass., March 7, 1854, he had lived in Chicago since 1856. He was a graduate of the Chicago high school and of Tufts College and Harvard University. The funeral was held Thursday afternoon. In his memory, Frederick Stock, conductor of the Chicago Symphony, placed Strauss' "Death and Transfiguration" on this week's initial programs of the orchestra's subscription series. EUGENE STINSON.

Joseph Vezina

QUEBEC, Oct. 13.—Joseph Vezina, an outstanding figure in the musical world of the Dominion, died recently in his seventy-sixth year. Mr. Vezina was a Doctor of Music of Laval University and

a composer and bandmaster of repute. He organized the musical programs of the tri-centenary, the anniversary of Laval and recently of the celebrations to commemorate the three-hundredth anniversary of the birth of Mgr. de Laval.

He was the author of the musical score of several operettas as well as the composer of a number of well-known patriotic songs and marches. He wrote a series of pieces for piano and for brass bands. He was for several years bandmaster of the Royal Canadian Garrison Artillery (Regulars), retiring in 1913.

Esther J. Sherbrook

BOSTON, Oct. 14.—Esther J. Sherbrook of Brookline, well known in musical circles as a talented pianist, died recently after a prolonged illness. She was born in Chicago, Ill., on March 20, 1873, the daughter of Rose and Albert Pick, former Austrian consul. As a child she developed unusual ability in

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IN KEYS TO SUIT ALL VOICES. ORDER THROUGH YOUR DEALER.

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Federated Music Clubs Forge Ahead

[Continued from page 17]

poser's home, the last week in January. Frank Patterson's opera, "The Echo," is to be given its première at the Portland convention. To arouse interest in these operas, arrangements have been made with one of the opera chairmen, Clarence Gustlin, pianist-composer, to give interpretative recitals before the music clubs during the winter.

This is but a beginning but it represents something tangible accomplished for American opera. The cooperation of the cities mentioned as well as of the music clubs has been secured, and this leads on to the hope that the time is coming when American opera houses may be established where the American composer may try out his operatic works.

The Course of Study

The second book of the educational course of study for club members, "From Song to Symphony," by Daniel Gregory Mason, is now ready for use. This follows the first book on "The Fundamentals," by Karl Gehrkens, which many of the clubs studied last season and which many more are taking this year in conjunction with the second book. There has never before been anything like this course or these books, which place before the busy woman untrained in music as well as the student the fundamental facts and general knowledge which should go hand in hand with music club activity.

This study course is more and more demanding the attention of the 150,000 club women represented by the music clubs and one which will help immeasurably toward musical knowledge on the part of audiences. To Mrs. F. A. Seiberling, chairman, belongs the credit of originating the idea and of putting it through. Mrs. Seiberling is firmly of the opinion that this course will revolutionize the standard of knowledge on the part of a large percentage of music club women, judging from the many letters which come to her desk testifying that "this is just what I have wanted."

Public School Forum

Another important move in the right direction, and also one under the supervision of the education department, of which Mrs. William Arms Fisher is chairman, is the vigorous campaign being carried out by the State presidents and chairmen and the State Board of Inspection in each State whereby music memory contests may be staged on a large and comprehensive scale and plans started to secure a State music supervisor where there is none; credits urged for outside music study by school students and a public school music day celebration suggested annually.

Mrs. E. J. Ottaway, chairman of this committee and State president of Michigan, who has put into effect most of these ideas in her own State, has prepared a very comprehensive questionnaire to be sent to the federated clubs from coast to coast, results to be announced at the Portland meeting.

Hymn Memory Contests

Based on songs to be found in the new hymnal, called "Hymns of Service," recently compiled by Mrs. Grace W. Mabey, chairman of Church Music, the second hymn memory contest will be held next spring. Already most of the States have reported the assignment of a chairman, and a campaign to interest the churches and Sunday schools in this unique musical event is well under way. Mrs. Mabey's idea that music should form a large part of the church service, and that children should know the words and music of many of the fine standard hymns as well as the classics through the school memory contests, is meeting with unqualified support among ecclesiastical people and institutions, and many offers of assistance have come from such sources. In some cities the Council of Religious Education has sponsored the movement; in others the vacation Bible schools or the week-day religious schools are giving support. All in all this emphasis on church music is perhaps one of the finest things the N. F. M. C. is engaging in.

Junior Course of Study

Another fine course book of study is now being issued by Mrs. William John Hall, for the many junior clubs under her supervision, the subject being the

piano. Again gratitude is due C. M. Tremaine of the National Bureau for the Advancement of Music for publishing this, as well as the course of study on instruments of the orchestra before it, and the splendid junior history, thus proving beyond a doubt the immense interest this institution has in the work of the juniors. As Mrs. Hall says, "the juniors are the future musicians and audiences. Look to their education and the future will look to itself." Mrs. Hall has more than doubled the number of clubs in her term of three years, and hopes to number 1000 clubs by next June. The set of programs presented in the new piano course may readily be extended over a term of two years, and are made most interesting to the child and young minds.

Biennial Convention Plans

The goal of the Extension Department, of which Mrs. Oscar R. Hundley is chairman, is to double the number of clubs in the Federation. To this end the prizes of \$200, \$100 and \$50 are offered by the Education Department for the States securing the greatest numbers. These will be awarded in Portland.

Mrs. Cecil Frankel, first vice-president

and chairman of the Biennial program committee, announces that the many delegates and members who make the trip to the next convention, will be rewarded by the finest sessions it is possible to arrange. Besides artist concerts, the production of "The Echo," and the hearing given to winners of Young Artist Contests, there will be the presentation of prize compositions of which there should be nine if awards are all bestowed. A timekeeper will be assigned for the convention, and at last a "Club Problem Conference," long planned, will be held, a questionnaire having been sent to each State and club president with this object in view.

In short, every effort is being made to have this Fourteenth Biennial Festival Convention eclipse the former assemblies. All departments and all committees, choral, music settlement, orchestra, fellowships and composers, ways and means, finance, publicity, etc., are striving for a fine showing. The Publicity Department of which Mrs. Helen Harrison Mills is chairman, is endeavoring to bring the list of newspapers which are printing music sections up to a total of 500 by the time of the event in Oregon. The number now is 227.

For quite some time there has been agitation in our country over securing a National Conservatory of Music. Mrs. Frances E. Clark, second vice-president and chairman of Fellowships and of Legislation, is keeping track of movements. If the National Federation of Music Clubs will keep on in the path it now treads, will continue to lay a firm foundation for each activity, surely it is not too much to expect that this earnestness of purpose will lead to a realization of a national conservatory and a musical nation.

HELEN HARRISON MILLS.

Kathryn Meisle Adds Four Weeks to Southern Tour

Owing to the many demands to hear Kathryn Meisle, contralto of the Chicago Civic Opera Company, since it has been announced that she will make her first southern tour immediately following the close of her season with the opera company in Boston on Feb. 10, it has been necessary to extend her concert tour four weeks. Her manager, Calvin M. Franklin, has arranged two additional engagements this past week for appearances at Shaw, Miss., and the Robert Hayne Tarrant Series in New Orleans.

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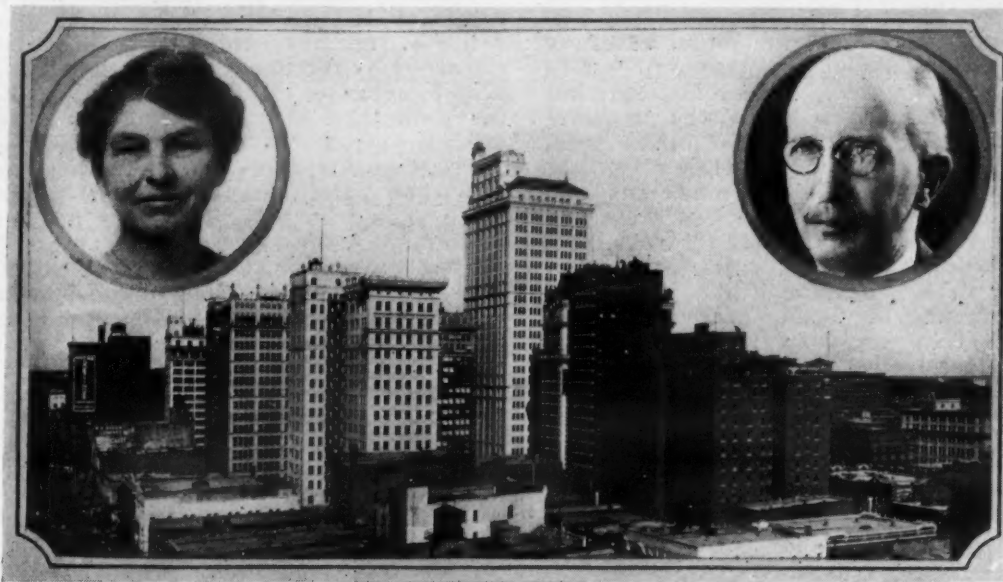
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Dallas, Progressive Texan City and Music Center, Presents an Imposing Skyline in the Business Section. Inset: Mrs. R. T. Skiles, President of the Texas Federation of Music Clubs, and P. L. Zimmerman, Newly-Elected President of the Dallas Male Chorus

DALLAS, TEX., Oct. 11.—A series of grand opera performances, seven artists' and four symphony concerts, four teachers' events, and a program of Texas composers will be features of the season in Dallas.

Music Day was celebrated on Sept. 27, and Music Week will be observed in May. The calendar will also include pupils' contests, numerous recitals arranged by clubs, a meeting of the executive board of the State Federation of Music Clubs this month, and attractions not yet listed. Moreover, good orchestras in the motion picture theaters are expected to contribute in no small measure to the music of the season.

The younger music-lovers had a good time when Children's Day was held at the D. L. Whittle Music Company's establishment recently. Booth's Juvenile Orchestra of Carrollton, and the Sherman Boys' Band were heard, and L. R. Vidler, band leader from Rockwall, gave a demonstration of the use of various instruments.

Music Day was under the joint sponsorship of the Teachers' Association and the music merchants, and the program included a parade, concerts, receptions and a big banquet.

The Dallas Male Chorus is presenting four concerts this season. Edward Johnson, tenor, will sing in the City Temple on Dec. 3; the chorus will give a program in January; Mabel Garrison, soprano, will come on Feb. 23, and on Nov. 17 a concert will be given by Thurlow Lieurance, Edna Wooley Lieurance and George B. Tack, flautist. J. Abner Sage is the new conductor, P. L. Zimmerman, the new president, and James A. Fitzgerald, the new business manager of the Male Chorus.

The Schubert Choral Club, Mrs. J. H. Cavender, Jr., president, and Julius A. Jahn, conductor, will present Mary Louise Gale, violinist, at the City Temple on Nov. 11.

Dates have not yet been fixed for the appearances of the Dallas Symphony Orchestra, conducted by Walter J. Fried, but it is announced that four concerts will be given.

The San Carlo Opera Company will appear under the local management of Harriet Bacon MacDonald and Mrs. Wesley Porter Mason, in the North

Dallas High School Auditorium, Dec. 12 and 13. The works to be presented are "Madama Butterfly," "Carmen" and "Barber of Seville." The auditorium seats about 1300. Mrs. Mason states that other artists may be booked later.

Teachers will appear in concert programs under the auspices of the Dallas Music Teachers' Association on Nov. 8, Dec. 13, Jan. 10 and Feb. 14. March 14 has been fixed for the pupils' contests.

Robert Watkin, of the Will A. Watkin Company, will present Victor Young, pianist, and Helen Davis, mezzo-soprano, in recital, probably at the City Temple. Jan. 15 has been announced as a tentative date.

The De Reszke Singers will appear under the auspices of the Whittle Company. L. O. Gordon acting as concert manager, on Dec. 1.

Throughout the season the various clubs will be active. Concerts are announced by the Schubert Choral, the Wednesday Morning Choral, the Mozart Choral, the Trio Choral, Treble Clef, Bass Clef, Cecilian Choral, Music Study, Davies and Mickwitz Clubs.

The Texas Federation of Music Clubs, Mrs. R. T. Skiles, president, will sponsor music in various institutions. The State meeting of the organization will be held in Beaumont, early in May.

Most members of the Municipal Music Commission have resigned, and, as no appropriation has been made, municipal activities are doubtful at time of writing. It is probable that an independent organization will arise to promote opera and symphony concerts, also music memory contests.

CORA E. BEHRENDTS.

NEW TEACHERS ADDED TO CORNISH SCHOOL FACULTY

Seattle Institution Begins Fall Term—
Local Musicians Open Concert
Series

SEATTLE, WASH., Oct. 11.—The Cornish School has had a round of receptions for the new members of the faculty as well as in the interest of the new students that have enrolled for the fall term. Mr. and Mrs. Dow have come from Geneva, Switzerland, to teach the Dalcroze Eurythmics, and George May will have charge of the advanced piano

classes. Mr. May recently returned from Paris, where he studied with Philipp Alvene Resseguie, contralto, formerly of Chicago, is another new member of the Cornish School faculty. Sylvia Tell takes charge of the dancing lessons at the school. Walter Nash is making harmony one of the interesting subjects in the curriculum and is preparing his pupils for the summer class of Frederick Schlieder, who is expected to be a guest teacher in 1925.

One of a series of three concerts was given on Sept. 19 at the Norwegian-Danish Methodist Church by William Frederick Zimmerman, tenor; Arnold Kraus, violinist, and Edouard Potjes, pianist. The second of these concerts was given by Ruby Ohman, contralto; Magnus Peterson, tenor, and Edward Whiting, pianist. Evangeline Ora Hall and Louise Smith Willoughby were accompanists.

A musicale given at the Seattle Tennis Club introduced an interesting singer in the person of Lois Holt-Brown, soprano, who revealed a lyric voice of delightful quality. She was assisted by Margaret McCulloch Lang. Alice Peterson and Leone Langdon accompanied.

It is rather a significant event in this part of the country, which is so close to the pioneer stage, that Mrs. M. A. Gottstein, executive secretary of the Ladies' Musical Club, Seattle, has managed its artist courses for the past twenty-five years, expending over half a million dollars in musical attractions and doing it all as a labor of love and as a contribution to the artistic life of the city.

DAVID SCHEETZ CRAIG.

MICHIGAN FEDERATION TO SPONSOR ARTISTS' CONTEST

Winners Will Compete in National Meet
in Portland, Ore.—Supervisors
Form Club

DETROIT, Oct. 11.—The Michigan Federation of Music Clubs will hold another contest for young professional musicians. It is scheduled for next March, when prizes will be awarded in four classes: piano, violin, men's and women's voices. Contestants must be between the ages of eighteen and thirty for piano and violin and between twenty and thirty for the voice and must be trained in America. Winners in the State contest will be eligible to that of the district and those winners may then participate in the national contest to be held in Portland, Ore.

In and About Detroit Music Supervisors Club is the name of a new organization formed for the purpose of vitalizing music in the schools and communities and promoting comradeship among its members. There are 100 active and associate members, including supervisors of music and those engaged in or interested in the teaching of music in the public schools. At the last meeting, Victor Kolar, assistant conductor of the Detroit Symphony, was the speaker. The officers are: Clara E. Starr, president; Roy M. Parsons, vice-president; Edith M. Rhetts, secretary, and Irene Sullivan, treasurer.

Paul Whiteman and his orchestra gave a concert in Arcadia Auditorium on the evening of Oct. 6. Harry Parcella, pianist, was the soloist in a program that was riotously applauded.

A new chamber music group, The Detroit Trio, has recently been organized and will give a series of programs later in the season. It consists of Thelma Newell, violinist; Janette Fraser, cellist, and Ada Gordon, pianist.

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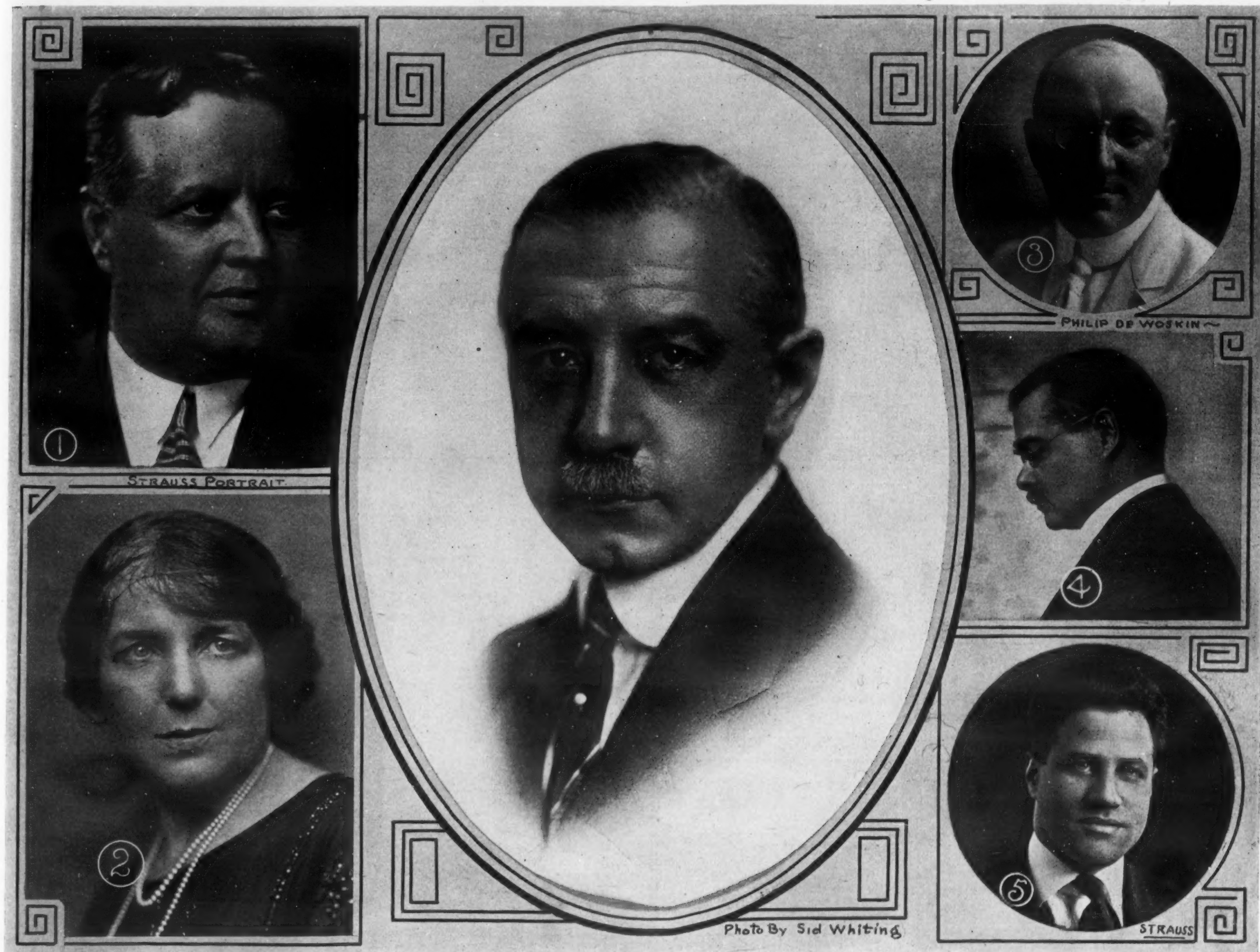
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OPERA PROSPECTS STIR ST. LOUIS



IN THE FOREFRONT OF ST. LOUIS' MUSICAL FORCES

The Central Portrait Is of Rudolf Ganz, Conductor of the St. Louis Symphony; 1, David E. Russell, Manager of the Municipal Theater Association for Six Seasons; 2, Elizabeth Cueny, Concert Manager and Secretary and Manager of the Civic Music League; 3, Frederick Fischer, Assistant Conductor of St. Louis Symphony, and Conductor of the Pageant-Choral Society; 4, Ernest R. Kroeger, Pianist, Composer, Director of Kroeger School of Music; 5, Ellis Levy, Conductor of the Civic Orchestra and Assistant Concertmaster of St. Louis Symphony

ST. LOUIS, Oct. 11.—Will St. Louis become a Mecca for summer music? The question seems logical after the summer's successful season of ten weeks of light opera and a crowded week of "Carmen" at the Municipal Open Air Theater. All the Middle West is focusing on the opportunity offered to make St. Louis a center for summer music. Its advantages for a winter season are already established, the St. Louis Symphony under Rudolf Ganz taking a proud place in the musical world, and orchestral, choral, concert and recital events have been booked in large numbers this year.

St. Louis is justly proud of its magnificent Municipal Open Air Theater in the heart of Forest Park. Although profits this past season were negligible, several very prosperous years have enabled the city to add to the facilities by the erection of rain pergolas, the building of permanent dressing rooms and stage buildings and the provision of permanent opera chairs in the auditorium. The Board of Management has announced the regular season of ten weeks for next summer, also the establishment of the regular chorus school, to open immediately after the first of the year, and a further consideration of works by local composers. One of the successful productions this year was "The Beggar Princess," a comic opera by Sylvester Mauguire with music by a local resident, Noel Poepping. Already reservations for next season exceed \$60,000. Henry W. Kiel is

president of the Municipal Theater Association and Nelson W. Cunliff is chairman of the executive productions committee. David I. Russell is manager and Paul Beisman, publicity officer.

Arrangements are under way between Guy Golterman and prominent business men of this city to insure a season of two weeks of grand opera at the Municipal Theater in Forest Park. If plans are successfully carried out, the personnel of the organization will include members of the Metropolitan, Chicago and San Carlo companies. The plan calls for a local chorus of 100 or more and an orchestra of seventy-five. Mayor Henry W. Kiel is an ardent enthusiast and will no doubt represent the civic side of the enterprise. Performances in the Municipal Theater are not permitted for personal profit.

As yet dates have not been settled for the annual visit of the San Carlo Opera Company, but successes in previous seasons assure its appearance here. The traveling cast is usually augmented by several prominent singers.

There is also on foot a movement to form a local company to perform eight or ten operas during the season. Details of this are not available at time of writing.

Ganz Promises Novelties

Rudolf Ganz starts his fourth season as conductor of the St. Louis Symphony with a reputation securely founded on notable achievements. Mr. Ganz has brought the orchestra up to a high state of efficiency, at the same time demonstrating gifts that place him in the circle of great conductors.

The twenty weeks' contracts with the orchestral players date from Oct. 27, and the first pair of regular concerts will be given on Friday afternoon and Saturday evening of that week. Ten children's concerts are scheduled, five of them under the direction of the School Board and Eugene Hahnel, supervisor of music in the public schools; the remainder under the supervision of a special committee from the St. Louis Symphony Society, of which Mrs. Charles M. Rice is chairman. The program, now being arranged by Mr. Ganz, will be made up of memory contest numbers to be used in the schools during the winter. It is planned to have each program include a short choral number in order that the children may become familiar with choral as well as purely instrumental works. The School Board concerts will be given at the Cleveland, Soldan and Central High Schools, on dates to be announced, and the other five children's concerts at the Odeon on the afternoons of Nov. 20, Dec. 11, Jan. 15 and Feb. 5 and 26.

Mr. Ganz' programs for the regular season will include many works rarely, if ever, heard in St. Louis. Among the features will be Strauss' "Heldenleben" (with augmented orchestra), Williams' "London" Symphony, Hanson's Symphony in E, Borodin's Dances from "Prince Igor," Stravinsky's "Fireworks," Entr'acte from Moussorgsky's "Kovantchina," Ravel's "Tombeau de Couperin," Schelling's "Victory Ball," Bach-Mahler Suite, Honegger's "Pacific 231," Respighi's Three Old Dances, and Novelette and Nocturne by Martucci.

The soloists and dates for the regular symphony series are as follows: Nov. 7-8,

orchestral program; Nov. 14-15, Harold Bauer, pianist; Nov. 21-22, Elena Gerhardt, soprano; Nov. 28-29, Alexander Borovsky, pianist; Dec. 12-13, Messrs. Gusikoff and Steindel, violinist and 'cellist; Dec. 26-27, orchestral program; Jan. 9-10, Efrem Zimbalist, violinist; Jan. 16-17, Margaret Matzenauer, contralto; Jan. 23-24, orchestral program; Feb. 6-7, Carl Flesch, violinist; Feb. 13-14, Wanda Landowska, harpsichord player; Feb. 20-21, Percy Grainger, pianist; Feb. 27-28, orchestral program; March 6-7, Mario Chamlee, tenor; March 13-14, Julia Claussen, contralto, and Arthur Middleton, baritone.

There will also be nineteen Sunday afternoon "Pop Concerts" with soloists. Those already engaged include fourteen persons who are either St. Louisans or have St. Louis connections. The St. Louisans engaged are Mrs. Clara Schevill, who will appear at the opening "Pop," Mrs. Elsa Kraus Anneke, Edgar Shelton, Eugene LePique, Michel Gusikoff, Joseph Faerber, H. Max Steindel, Florence Streit, Irene Hawley, Olga Hambuechen, Chester Merton, Clarence Bloemker, Mario Lanza and Thomas Spahn. Out-of-town soloists will include Sascha Jacobsen and John Carigliano, violinists; Knight McGregor, baritone; Bertha Farnier, soprano, and Irma Goebel, Beatrice Wright, Mollie Margolies and John Thompson, pianists.

Seat reservations are larger than for any previous season. A regular spring tour of five weeks has been booked by S. H. Macmillen, manager. Concerts at home will be given as usual in the Odeon.

[Continued on page 104]

St. Louis, Mo.

[Continued from page 103]

Frederick Fischer is assistant conductor. Since the death of John Fowler no president has been elected. Hugo A. Koehler is vice-president and treasurer.

Many Artists Coming

Elizabeth Cueny's activities as a concert manager are constantly growing, each season showing an increased number of attractions, due, says Miss Cueny, to a healthy growth in musical appreciation in St. Louis and surrounding cities. The Civic Music League will absorb the Cueny Concert Series, and, it is confidently felt, will further encourage concert going for the sake of the music primarily, no artists' names being announced when the campaign is on. For the initial season, the artists booked by the Civic Music League, of which Miss Cueny is secretary-manager, are Vladimir de Pachmann, Oct. 14; Cyrena Van Gordon, Nov. 18; Claudia Muzio, Jan. 13; Tito Schipa, Feb. 24, and Mischa Elman, March 17.

Independent concerts under Miss Cueny's management include two programs by Paul Whiteman's Orchestra at the Odeon on Oct. 18; Geraldine Farrar in "Carmen," Oct. 20, and Mme. Schumann Heink, Oct. 31. November brings Sousa's Band for an appearance at the Odeon on election night, and the occasion of the celebrated bandmaster's birthday will be honored. Roland Hayes, tenor, gives his first recital here on Nov. 13, and Cyrena

Van Gordon is booked for Nov. 18. Pavlowa is billed for three performances, Jan. 7 and 8, two evenings and one matinee. Claudia Muzio comes on Jan. 13; Rachmaninoff on Jan. 27 and Alma Gluck on Jan. 31.

February features include Fritz Kreisler and John McCormack, much beloved in St. Louis. Tito Schipa sings on Feb. 24. Maria Jeritza comes on March 5 and Mischa Elman on March 17. Chaliapin, the Minneapolis Symphony, and Toti Dal Monte are also to appear here on dates to be fixed.

In addition to the foregoing, Miss Cueny has established the Chamber Music Society. A number of prominent men and women are identified with this body, which, in its first year, will present the Flonzaley String Quartet in December and the New York String Quartet in March. Altogether the concert season promises well. Alma Cueny is Miss Cueny's associate.

The Morning Choral Club, for many years the foremost women's musical organization here, starts its season in the healthiest financial condition in its career, due to the sterling management in the past few seasons by the retiring president, Mrs. John W. Morrison. A most ambitious program has been arranged, including a recital on members' day, Nov. 13, by Royal Dadmun, baritone, assisted by Mrs. F. J. Salsman, harpist, a local resident, formerly of Chicago. The Christmas Vesper Service will be held on Dec. 30 at St. John's Church. Du-solina Giannini, soprano, will be pre-

sented on Jan. 20, and Alice Gentle on April 21. The Club will number 125 voices and will again be conducted by Charles Galloway. Officers are Mrs. C. L. Allen, president; Mesdames John W. Morrison, Benton Pollack and Archer O'Reilly, vice-presidents; Lavinia Gowan, secretary, and Mrs. Ernest Birge, corresponding secretary. Concerts will be held as usual in the Odeon.

The Apollo Club, with ten new members in a male chorus of eighty, is preparing to revive interest in their organization through the presentation of some unusually attractive choral numbers. Charles Galloway, conductor, announces concerts for Nov. 25, Feb. 3, and April 14. The soloists will be Thelma Given, violinist; Gladys Swarthout, mezzo-soprano, and Louis Graveure, baritone. William H. Bronaugh is the new president and Phil A. Becker, secretary and treasurer. E. F. Dunker, H. H. Sievers and Dr. A. E. Belton are new members of the executive committee.

Piano Teachers and Chorus

The purpose of the Piano Teachers' Educational Association, which came into existence in 1922, is to present piano recitals at popular prices, and this year the organization has engaged Ossip Gabrilowitsch for March, Arthur Shattuck for April, and E. Robert Schmitz. A lecture-recital on modern music by Rudolph Ganz before the National Music Teachers in convention here during the holiday season will also be sponsored by the Association. Ottmar Moll is president; Victor Ehling, vice-president; Edna Lieber, secretary, and Mrs. Fred Nussbaum, treasurer.

St. Louis is justly proud of its premier amateur organization known as the Philharmonic Society, an orchestra which has played for years under Frank Gecks. It will number 100 musicians this season and three concerts, instead of two, each with a local vocalist as assisting artist, will be given. Many former members of this orchestra occupy leading chairs in various professional orchestras here and elsewhere. Dr. L. C. Herchenroeder is president and D. H. Kothoff, secretary.

The juvenile orchestral organization is the civic orchestra under Ellis Levy. Local concerts with local soloists will be given, and it is also planned to give a number of concerts in nearby cities.

The Cecelia Choral Club of sixty voices will again be under the direction of O. Wade Fallert. A sacred concert will be given in December and a secular concert in April. Mrs. W. L. Hubbard is president and Mrs. W. M. Owens, secretary.

The Knights of Columbus Choral Club will have two concerts as usual, to be given at the Odeon. William T. Diebels will again direct the chorus of eighty voices. No soloists have been engaged so far.

The St. Louis Massenchor with over 800 voices will give its customary concert at the Coliseum, the principal numbers to be works by Anton Bruckner, whose hundredth anniversary is celebrated this year. Hugo Anschuetz conducts and Otto Gassrau is president.

Another chorus under Mr. Anschuetz' direction is the Liederkranz Choral Club, which has several concerts scheduled, one of them to be devoted to excerpts from famous oratorios.

The Pageant Choral Society will present Handel's "Messiah" about Christmas time, with a chorus of the usual strength, approximately 200 voices, and the St. Louis Symphony. Frederick

[Continued on page 106]

Community Auditorium Is Aim of Organized Forces in Jamestown



Samuel A. Carlson, Mayor of Jamestown, N. Y., an Earnest Supporter of Music

JAMESTOWN, N. Y., Oct. 11.—In proportion to its population Jamestown has an unusual number of musical organizations, and the Choral Society is largely a union of these. Therefore, in launching a movement for a great community concert auditorium, the Society has the backing of the organized musical forces.

The Mayor of Jamestown, Samuel A. Carlson, is a strong supporter of music. "There is," he says, "no power in modern civilization that has a more elevating and ennobling influence upon people than the power of music. Music is one of the most effective antidotes to hatred, prejudices and animosities that so often mar the serenity and tranquility of those having pronounced differences of opinion about politics, religion and racial questions. Music makes them forget their differences and tends to that unison and harmony which leads to a broader spirit of humanity. Therefore every community should encourage musical organizations and musical culture."

The Choral Society has indorsed a plan to place the "Universal Anthem" by Caroline Strattan Curtis on the program of each community singing event held in Jamestown and nearby towns and villages, and it is hoped that the song, which is a plea for universal peace, will be widely broadcast by radio on Armistice Day.

Concerning this project, the Mayor writes to Mrs. Carlson: "I am sure this would be an inspiring influence in promoting the cause of Peace. I should be glad to do anything I can in support of your proposition, because there is nothing more vital in the world today than the cause of Peace. Most of the misery and evil in the world today can be directly traceable to war and its demoralizing influences."



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MUSICIANS AND EDUCATORS PROMINENT IN THE CULTURAL LIFE OF DETROIT

Center: Ossip Gabrilowitsch, Conductor of the Detroit Symphony; 1, Edith M. Rhett, Educational Director of the Detroit Symphony Society; 2, Mrs. Leland B. Case, President of the Tuesday Musicales; 3, Clara E. Dyar, President of the Chamber Music Society; 4, Mrs. Perle Baird Marsden, Director of Free Concerts and Booking Bureau of the Chamber Music Society; 5, Charles Frederic Morse, Conductor of the Orpheus and Madrigal Clubs of Detroit, and of the Tuesday Musicales Chorus of Pontiac; 6, C. E. Brewer, Recreation Commissioner; 7, Setta Robinson, Secretary and Treasurer of the Philharmonic-Central Concert Company; 8, Mrs. Charles W. Thomas, President of the Highland Park Music Club; 9, Alma Glock, Head of the Alma Glock Concert Direction; 10, Lorraine Merryweather, President of the Student League

DETROIT, Oct. 11.—Detroit's forthcoming musical season holds nothing of tawdry glitter, but much of genuine worth. The discrimination with which attractions have been chosen portends a winter of financial, as well as artistic success.

The cynosure of musical Detroit's eyes is, primarily, the orchestra. William E. Walter has arranged a schedule for this that is replete with novelty and interest. Ossip Gabrilowitsch will, as usual, conduct the subscription concerts, the first two of which will be given on Oct. 16 and 17. On Oct. 30 and 31, Edith Mason will be the soloist, and Cecilia Hansen will play on Nov. 13 and 14. Percy Grainger and Rudolph Ganz will be heard on Nov. 27 and 28 and Dec. 4 and 5, respectively; and Charles

M. Courboin will play with the orchestra on Dec. 18 and 19. Jan. 1 and 2 will bring Albert Spalding and the soloist for Jan. 8 and 9 will be Ernst Dohnanyi. On Jan. 22 and 23 Leonid Kreutzer will be the soloist; and on Feb. 5 and 6, Clarence Whitehill is to sing; Feb. 19 and 20 Guy Maier and Lee Pattison are to appear; for Feb. 26 and 27, Bronislaw Huberman is booked. For March 12 and 13 there will be no soloist, but on March 19 and 20, Felix Salmond will appear. On April 2 and 3, Florence Easton will be soloist; and on April 16 and 17, Mr. Gabrilowitsch will both conduct and appear as solo pianist. This list contains two more pairs of concerts than have previously been included, but last season's patronage fully justified the change.

There will be a course of twenty-four Sunday afternoon concerts, beginning on Oct. 26, conducted by Victor Kolar. Whenever possible, local soloists will be engaged, but there will also be many of international repute.

On the evening of Sunday, Dec. 28, Mr. Gabrilowitsch will produce "Messiah," with the Detroit Symphony Choir, the orchestra and the following soloists: Jeannette Vreeland, Nevada van der Veer, Richard Crooks and Frederick Patton.

On five Saturday mornings, Nov. 8, Dec. 13, Jan. 17, Feb. 7 and Mar. 7, Victor Kolar will conduct programs for young people and Edith M. Rhett will give explanatory talks. Last year Miss Rhett proved an invaluable member of

Detroit's musical life, not only in connection with the Detroit Symphony but in numerous other ways. This season she will continue to give her sparkling and forceful addresses before clubs and other organizations and will go on with her constructive work in aiding our cultural development. Cooperating with the Board of Education, the orchestra, under Mr. Kolar, will give a series of Monday afternoon concerts beginning on Nov. 3, each program being repeated on the following Wednesday. The orchestra will also take part in another music memory contest.

The fine organ which Mr. and Mrs. William H. Murphy presented to the Detroit Symphony Society last season

(Continued on page 152)

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[Continued from page 104]

Fischer is conductor and John Gundlach, president. Webster Groves, a suburb of St. Louis, boasts a highly talented mixed chorus known as the Jesse L. Gaynor Choral Club. With 125 voices they will as usual present most ambitious programs under Leo C. Miller. The officers for this season are Mrs. Charles C. Robinson, president; Mrs. A. Miltenberg and Mrs. O. E. Thompson and A. J. Brauer, vice-presidents; Mrs. K. M. Coggishall, recording secretary, and Mrs. E. G. McLagan, corresponding secretary. Dorothy Gaynor Blake is accompanist.

The Musicians' Guild of St. Louis is thriving, the membership being now at the peak. The Guild was responsible for inviting the National Music Teachers' Association to hold its annual convention here during the Christmas holidays. The Guild will conduct its usual meeting on the second Sunday of each month. Officers are as follows: Leo C. Miller, president; Julie Stevens Bacon, vice-president; George E. Enzinger, treasurer; Edna Lieber, secretary; Jeannette Gohl, corresponding secretary; Ernest C. Krohn, chairman of the executive committee.

Eugenia Getner will again have charge of the Sunday evening dinner concerts at the Missouri Athletic Club. Local soloists are engaged in conjunction with orchestra and the concerts have yearly been gaining in popularity.

Ernest R. Kroeger has returned to assume active charge of the Kroeger School of Music, after spending an entire year abroad with his family. The school opens with practically the same faculty as in previous years. Louis Kroeger will again head the vocal department and Rosalind M. Day, the violin department. Edgar L. McFadden has the organ department. Enrollment is most satisfactory. Branches of the school are still operating at Bridgeport, Ill., and Okolona, Miss.

The Leo C. Miller School of Pianoforte has opened with its largest enrollment. Mr. Miller is conducting a normal course for teachers for the National Academy of Music on Monday mornings. His assistants this year will be Jeannette Gohl, Herbert Fenton, Ima Eisenbart, Marie Henry and Carl Madlinger. Mary Ruth Jesse will have the harmony class.

The Ellis Levy Violin School is planning something novel in the form of monthly studio musicales at which students will play in ensemble. Assisting Mr. Levy will be Ethel Knobeloch and Mr. Roloff, and Mrs. Frederick Nussbaum will take ensemble classes. Harmony classes will be under Carl Wilhelm Keru.

The Julie Stevens Bacon School of Music has been enlarged considerably this year, the twelfth of its existence, by the addition of several important departments. Mrs. Bacon will head the piano department, and will have four assistants. Thelma Hayman heads the vocal department, and John Halk, the violin department. Kindergarten music will be in charge of Lillian Claire Harlan. Maurice Aronson will conduct advanced classes.

Students and music-lovers have ample opportunities for work in the various study clubs, which include the Rubinstein Club, Musical Research Club, Friday Morning Musical, Morning Etude, Bollinger Club, Mel-harmonic Club and Mixolydian Club. Most of these organizations have an active membership of musicians who appear in both public and private concerts. HERBERT W. COST.



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Symphony Funds Secured, Kansas City, Mo., Goes Forward



GUIDING MUSICAL AFFAIRS IN KANSAS CITY, MO.

1, Sigmund Harzfeld, President, Kansas City Symphony Orchestra Association, and Prominent Patron of Music; 2, Mrs. Charles E. Bush, Head of Women's Division, Orchestra Association Drive; 3, Mrs. Allan Taylor, Vice-President, Chamber Music Society, and Leading Soprano, Kansas City Civic Opera Company; 4, Charles F. Horner, President, Horner Institute of Fine Arts and Managing Director of the Orchestra Association; 5, Mrs. Frederick Shaw, President, Kansas City Musical Club; 6, Esther Darnall, Assistant Supervisor of Music in the Public Schools; 7, Mrs. George Peden, President, Kansas City Federation of Music Clubs; 8, Grace Kaufman, Business and Publicity Manager, Mu Phi Epsilon Sorority

KANSAS CITY, MO., Oct. 11.—When a heavy musical season was announced for this city a year ago, conservatives shook their heads. "Too many concerts," they said. "Patrons will not support them." But agricultural prosperity is telling in this section, and the proof of the pudding, to alter an adage, is not in the eating alone. Re-ordering is most conclusive evidence of satisfaction, and Kansas City has asked for more. Even better, they have provided, by popular subscription for the maintenance and development of a symphony orchestra. A guarantee fund, sufficient to carry the orchestra through three years of activity, was recently assured, 1500 subscriptions having been received. Decided impetus to the drive was given by Sigmund Harzfeld's generous gift. Not confining his gifts solely to the material, Mr. Harzfeld, who is president of the orchestra association, has given immeasurably of his fine spirit and time.

The past few seasons, the Symphony Orchestra Association has provided an evening series of concerts by visiting orchestras. This season, with Charles F. Horner, managing director, the Little Symphony Orchestra, N. De Rubertis, conductor, will be augmented to fifty-five men. This organization will offer a series of five morning concerts at the Shubert Theater. Guest conductors will be Harold Hanson of the Eastman School of Music, Rochester, N. Y., and Carl Busch of this city. Soloists for this series and for one which the Little Symphony will give of six concerts in Ivanhoe Auditorium will be Colin O'More, tenor; Eddy Brown and Amy Niell, vio-

linists; Idelle Patterson, soprano; Luigi Busolari, violinist, recently engaged as certmaster for the orchestras, and the Kansas City (Kan.) Civic Chorus, Earl Rosenberg, conductor. The concerts given by the Little Symphony in Ivanhoe Auditorium will be divided into two series of three Sunday afternoon and three Monday evening concerts each. Further activities of the Little Symphony will include four series of eight concerts each, to be given in Topeka, Wichita, Arkansas City and Salina, with concerts also in Iowa, Oklahoma and Texas. Kansas City artists, who will be soloists with the orchestra on tour are: Mrs. Allen Taylor, soprano; Mrs. Raymond Havens, contralto; Mrs. George Cowden, soprano; Mrs. Arthur Brookfield, contralto; Margaret Fowler-Forbes, violinist; Paul Snyder, pianist; Mrs. Paul Hess, contralto; Mrs. Hunter Gary, soprano; Mrs. Howard Austin, contralto; John Thompson, pianist and Ewing Poteet, violinist. Mr. De Rubertis has planned interesting programs for the series.

Public School Music

Mabelle Glenn, supervisor of music in the public schools, has announced plans that will be a step in advance of the excellent work previously carried out. Miss Glenn's public school work is nationally known and her progressive program will be followed with interest. The department is eager to have a more definite measure of musical accomplishment, and to this end the music memory contests are to be replaced by a series of tests given at the concerts with supplementary work carried on in the newspapers. At the first concert of the season, the test will be in the form of in-

complete program notes which they will complete, answering questions as to style, form, mood and related subjects. There will also be one simple composition, entirely new to them, about which they will be asked to determine various musical points. A review of this work will be part of the program that will be presented to the Music Supervisors' National Conference, when it meets here in April.

Additions to the public school department are Elizabeth Cannon, former supervisor of music in Wichita, Kan. Miss Cannon will be critic teacher in the teacher's college. George Keneen, formerly of Emporia State College, will have charge of school orchestras and bands. Piano instruction will be offered all fourth and fifth grade pupils who have not studied. All orchestral instruments will be taught in a Saturday school by members of the symphony orchestra.

Mercy Hospital will be the beneficiary of the profits from the Ivanhoe concert series, which will be managed by the Horner-Witte Concert Bureau. A high standard of attractions, better balanced and more interesting than any of Horner-Witte's previous series, will include Maria Jeritz, Cecil Fanning and Marie Tiffany, Guiomar Novaes, Giovanni Martinelli, the Flonzaley Quartet, Rosa Ponselle, Nevada Van der Veer and

Georgette La Motte, Gay MacLaren and one other number. Extra attractions of the Horner-Witte Bureau will be Paul Whiteman and orchestra, and Pavlowa.

The only visiting symphony orchestra announced for the season will be the Detroit Symphony, included by Mr. and Mrs. Walter Fritschy in their Tuesday afternoon series. Tito Schipa, Myra Hess, Louise Homer, Josef Lhevinne and Frances Alda are among others who will complete the list.

Scholarship Provisions

Organizations formed for scholarship provisions plan continued activity through various programs. Outstanding in broadness of scope is the work of the Kansas City Musical and Art Society, the founder and president of which is Jacob A. Harzfeld, prominent attorney. Talented students in all branches of art are eligible applicants for aid from this society.

Nine scholarships have been awarded by the Mu Phi Epsilon sorority during the past few years. Profits from their Morning Musicals have enabled the members to increase their splendid work. The first concert of the series, which will again be given in the Grand Avenue Temple, will be presented by three scholarship winners. Operatic arias, sung in

[Continued on page 108]

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[Continued from page 107]

costume, will be a feature of the second concert. "Oriental Impressions in Music," with appropriate settings, will be the third. Two recital programs will close the series, which will be carried through by Mrs. Raymond Havens, chairman of the program committee, Mrs. James Railey, president, and Grace Kaufman, business manager.

The Horner Institute of Fine Arts has added departments and teachers to meet the heavy advance enrollment. The Premier Plan of Class Piano Teaching will be introduced. Musical kindergarten, which was introduced last year, will be continued for children from three to six years. Mrs. George E. Cowden and Mrs. Allen Taylor have each given \$200 scholarships in the voice and piano department, additional partial scholarships in all departments being offered

by the school. An innovation has been introduced in the classes of Arch Bailey of the voice department. The public is invited to attend private lessons of advanced students, as singing for strangers, it is believed, will help the student to overcome nervousness that usually attends recital appearances. Molly Margolies, of the piano department, will return this month from Europe, where she has spent the summer studying with Ignaz Friedman.

Arnold Volpe will continue for the third season the series of symphony concerts, providing the orchestral training school that has been an outstanding department at the Kansas City Conservatory of Music. Henry Gorrel, head of the voice department, has formed, with sixteen picked voices, the Lyric Ensemble Club. A capella singing and acts of operas with chorus will be featured. John Thompson, head of the piano de-

partment, will present the Brahms' "Liebeslieder" waltzes with two pianos and double quartet, and, as well, advanced pupils in recital. Mr. Thompson will be heard with the St. Louis Symphony Orchestra later in the season.

The Cranston School of Music and Operatic Training, Mr. and Mrs. Ottley Cranston, directors, have added "Tannhäuser" to their repertoire, which will also include "Carmen," "Cavalleria Rusticana," "Martha" and "Trovatore." The usual week of opera will be given in the spring. François Bouches will head the violin department of the school.

The Olin System School of Music has begun its seventh year under the direction of Harriet Olin. The voice department will be directed this season by Metta Legler-Junkin.

The Gertrude Concannon School of Music has for its voice department, Herman Springer. Harry Kaufman directs the violin school.

[Continued on page 109]

Stamford, Conn., Faces Greatest Season Yet; Will Hear Many Artists



Mrs. John C. Fowell, Manager of the Famous Artists' Series

STAMFORD, CONN., Oct. 11.—The coming season will undoubtedly be the greatest in Stamford's history. More organizations will participate and great attractions are expected. The first of the Famous Artists' Series, under the management of Mrs. John C. Fowell, will be given in the State Armory, Oct. 18 by the New York Philharmonic, Willem Van Hoogstraten, conducting. The soloists will be Scipione Guidi, violinist, and Esther Dale, soprano. The second program on Nov. 21, will be given by Anna Case, soprano. The third attraction, on Jan. 17 will be a joint recital by Louis Graveure, baritone, and Francis Moore, pianist, and the closing attraction of the series will be a performance of Mozart's "Così Fan Tutte," by the William Wade Hinshaw Opera Company.

The Schubert Study Club, Inc., will present twelve concerts throughout the season, including Albert Spalding, violinist, Dec. 9; the Lenox String Quartet, Nov. 21; Salvatore de Stefano, harpist, and Theresa Hoyt, soprano, Jan. 28; Katherine Bacon, pianist, Feb. 11. Other attractions will be Emily Roosevelt, soprano, in joint recital with Fred Patton, baritone; Marion Rous, in a lecture-piano recital; Rubin Davis, violinist; Devora Nadworney, contralto, the Chamber Music Society of New York, and Floyd Jones, tenor. The club holds its meetings in the Woman's Club Auditorium. The Schubert Club Chorus and Orchestra under the leadership of Mrs. G. Grant Leonard, will give one concert, and student-members will have the final afternoon of the season.

The Woman's Club will present Grace Anthony, soprano, at one of its October meetings.

The newly organized Stamford Community Orchestra and Chorus Association will give concerts throughout the season presenting local as well as visiting artists. J. W. COCHRAN.

Alabama College Schedules Concerts and Opera

MONTEVALLO, ALA., Oct. 12.—Alabama College has scheduled a series of five concerts and the "Marriage of Figaro" by the Hinshaw Opera Company in its course this season, opening with a concert by John Powell, pianist, on Oct. 25. Other artists in the series will be Sascha Jacobsen, violinist, Nov. 13; Mildred Dilling, harpist, and Edgar Schofield, baritone, in joint concert, Jan. 24; Laura Huxtable Porter in "Parallelisms in Poetry and Music," late in January; Hinshaw Opera Company, Feb. 2, and Letz Quartet, March 14.

Toledo Artists to Appear in Course

TOLEDO, OHIO, Oct. 11.—Henry Sprang has arranged a course of popular priced Sunday afternoon concerts, for which he will engage local artists and organizations, beginning with a concert on Oct. 26 by the First Congregational Church Quartet, which includes Mrs. Charles Brady, soprano; Clarence R. Ball, tenor; Beulah Ruth Shorrt, contralto, and Roscoe Mulholland, baritone. Joseph Sinton and assisting artists will give the second concert in this course Nov. 4, and on Dec. 14 Trinity Church Choir will give a Christmas program.

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Mrs. Allen Taylor sang with her customary tonal purity, style and finish. Her voice was warm and luscious.—K. C. Star.

Carmen is the best role Mrs. Taylor has done with the company. Bizet's music gives the velvety middle tones of her voice the chance they have hitherto lacked and the freedom and spice demanded by the action, came naturally to her temperament. The "Habanera," the seguidilla, the card scene, the inn scene and the final catastrophe were the high points in a really fine performance that never once let down. J. A. S.—K. C. Star.

Mrs. Allen Taylor returned as Butterfly, which she sang with the company last year for the first time. She sang with the freedom that comes from having the technicalities of a part so completely in hand that they do not hamper the action in the least. The voice was as usual, hers to do with as she pleased.—K. C. Star.

The Messiah, Lindsborg Chorus.—Mrs. Taylor has not often sung better than she did last night. The enormity of her task left her unafraid. She sang conscientiously every minute—with a delicate loveliness of tone. M. K. P.—K. C. Star.

A number that created enthusiasm was the "Inflammatus," from Rossini's "Stabat Mater." Mrs. Taylor took her high Cs with a brilliancy that was electric. Her voice has the volume and dazzling high notes demanded by the obbligate. M. K. P.—K. C. Star.

Management—Kansas City Civic Opera Company
917 Grand Avenue, Kansas City, Mo.**Kansas City, Mo.***[Continued from page 108]*

Twenty-three clubs form the Kansas City Federation of Music clubs, Mrs. Robert Peden, president, with an approximate membership of 2000. The outstanding event of a varied schedule will be a concert given Priest of Pallas week, with the Little Symphony; Haydn Male Chorus; Business Women's Chorus; Latter Day Saints' Choir, of Independence; Cranston's Grand Opera Chorus and the Shrine Chanters with Mrs. Allen Taylor, Mrs. Raymond Havens, Mrs. George Cowden, Mrs. Arthur Brookfield and Arch Bailey, soloists. The club plans continued cooperation with worthy civic projects.

The Kansas City Musical Club, Mrs. Frederic Shaw, president, with a membership making it the second largest club of its kind in the country, will be unusually active, presenting fifteen programs through the season. Interesting work will be done in the Women's Choral division, conducted by Earl Rosenberg. Worthy talent is being developed at the Swope Settlement School under the educational and philanthropic department of the club. Mary Reilly is editor of the Club Bulletin, which is published once a month.

The Kansas City Music Teachers' Association will hold its first open meeting at the Mission Hills Country Club. An all-American program will be heard. Richard Canterbury is chairman of the program committee and Mrs. Mora More-

land Peck is president of the organization.

The Haydn Male Chorus, John R. Jones, conductor, will be heard in interesting programs during the coming months. Richard Canterbury will resume his former activities as accompanist and soloist.

The programs of the Newman Theater Orchestra, Leo Forbstein, conductor, have been an attractive feature of the entertainment at the Newman Film Theater this summer. Mr. Forbstein plans the same high standard of programs the coming season.

Horner-Witte Concert Bureau have booked 170 series in the States of Iowa, Nebraska, Mississippi, New Mexico, Arizona, Kansas and Missouri.

John A. Selby, music editor of the Kansas City Star, has announced continuation of classical programs from WDAF, radio station of the Kansas City Star.

Luigi Vianni has recently been appointed music editor of the Kansas City Journal-Post.

The annual meeting of the Missouri Music Teachers' Associations, Geneve Lichtenwalter, president, will meet early in December. Miss Lichtenwalter will sponsor a concert of E. Robert Schmitz later in the season.

Eugene Christy, tenor and instructor at the Horner Institute of Fine Arts, will be soloist with the Cathedral Choir, appearing in the Chicago, Pittsburgh, New York, and Columbus, Ohio.

BLANCHE LEDERMAN.

KENOSHA ORGANIZES CIVIC ASSOCIATION**Musical Activities of Wider
Scope Expected as Result
—Orchestra Planned**

KENOSHA, WIS., Oct. 11.—The prospects for the local season are more helpful than in recent years. A concert series sponsored by Mrs. A. H. Lance, and Mrs. N. A. Powe, under the direction of the Marion Andrews Concert Course, Milwaukee, will bring Dusolina Giannini, soprano, on Oct. 27; Tito Schipa, tenor, on Nov. 26; Renée Chemet, violinist, on Dec. 10; Anna Pavlowa, and her Ballet Russe, Jan. 19, and Moriz Rosenthal, pianist, on Feb. 9.

Already the season sale has surpassed that of any previous year, and there is every indication that the course will pay its own way for the first time.

An important step which is expected to result in much good is the organization of the Civic Music Association. Mrs. T. W. Ashley is president and

George Bickford, secretary. Mr. Bickford is recreational director for the public schools, and the cooperation of the two bodies is foreseen. A number of prominent citizens are on the board of directors of the Association.

Plans have not yet been announced, but the organization hopes to sponsor a series of orchestral concerts by the Little Symphony of Chicago, George Dasch, conductor. These concerts will include a series for the school children in the afternoons. Similar series have been given before by various organizations with fine success, but a considerable increase in their number and scope is planned.

If sufficient material is available, a local orchestra will be formed. Glee clubs, a choral society, and other musical organizations will be formed to develop an interest in things musical. The scope of musical activities in the public schools will be greatly enlarged. Public concerts will be given by the Simco Band and the Nash Band.

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Despite Losses, Terre Haute Manager Will Continue to Sponsor Big Concerts

TERRE HAUTE, IND., Oct. 11.—George Jacob, manager of the Grand Theater, a thoroughly trained musician and for years a leading violin teacher here, has sponsored fine artist courses in the last three seasons. Each season he suffered a loss, but pluckily tried again the following year, believing that the community would eventually support his undertaking as demand for high class music increased. However, last season's losses were so great that Mr. Jacob decided that he could promise no more artist courses with reduced prices for holders of season tickets. Therefore his bookings this year are being made for single concerts and without guarantees to artists. He will present Paul Whiteman's Band, on Oct. 15; the Russian Choir, on Jan. 6; Mischa Levitzki, on Feb. 17; the St. Louis Symphony, March 16; and the Denishawn Dancers and Fritz Kreisler on dates to be arranged.

Some of these artists have been here before under Mr. Jacob's auspices and thus show their faith in his desire to do his best to make the concerts a success.

When asked what he believed to be the reasons for the financial failure of his course last season, Mr. Jacob said that it was due largely to the lack of public interest in music. There are not enough persons who really care for the best in music to support a high-class course. The majority only desire to hear and see the most talked of artists out of curiosity. They are not really interested in the art.

Bad business conditions here may have had a little to do with the lack of support last season but Mr. Jacob thinks that public taste here is deteriorating instead of developing.

The music section of the Woman's Department Club which, in its three years of activity, has furnished many

excellent programs largely by local artists, has a list of ten events this season. Among those participating in the programs are Elenor Craig Carlton, Eunice Shramm, Elvira Tessman Thompson, Esther Kent Lamb, Mrs. Donald Rankin, Mildred Nattkemper, Vivian Bard, L. Eva Alden, Mary Smith Watson, Frances Bell, and the Washington Avenue Church Orchestra, Edna Cogswell Otis, conductor.

Music in the Schools

Chester Fidler, supervisor of music in the city schools, thinks the musical outlook in the schools very encouraging. There will be another memory contest before Christmas, the third held here. The interest in these contests is growing each season and they will no doubt become a permanent feature of the school activities. Five or six hundred children will take part in the annual Christmas "sing" in the new Wiley Gymnasium. It is hoped that a regular bandmaster will be engaged this season to supervise the work of the three bands now organized in Garfield and Wiley High Schools and in the Grades.

Mr. Fidler teaches three classes of violin pupils in the schools. Last season classes in piano were established for the first time and 300 children enrolled. The classes consist of four children and each child pays twenty-five cents a lesson of twenty minutes. Two teachers are employed for this department and it is expected that more will be added soon, as the interest is growing. An effort is being made to secure the Little Symphony Orchestra of Chicago, Mr. Dasch, conductor, for two concerts in the schools during the winter.

Marie Critchfield, director of music at Garfield High, is enthusiastic over the results being obtained in her department. She says the students in the orchestra and glee clubs are asking for

better music. Miss Critchfield feels that the homes are being influenced greatly by the music in the schools, as indicated by the increasing cooperation between parents and the music department. Formerly parents objected to their children taking music as it was considered a waste of time. This condition is now a thing of the past and the music courses are becoming more and more popular.

At Garfield this season there will be two girls' glee clubs, a boys' glee club, a thirty-five piece orchestra, a band, a chorus and classes in harmony and music appreciation. "The Bohemian Girl" will be given in January and a concert in the spring by the student organizations. The double quartet of male voices has been invited to enter the preliminary contest at the State Teachers' Convention in Indianapolis.

A Church Orchestra

The Washington Avenue Church Orchestra, founded fifteen years ago, will have a new leader this season in Edna Cogswell Otis, a capable and experienced conductor. Sunday afternoon concerts at the church will be given each week, besides three public concerts during the season. The orchestra is entirely self-supporting, depending upon voluntary contributions at concerts to pay the expenses of conductor and first violin as well as for their music. An excellent library of good music has already been acquired. The concertmaster this season will be Elizabeth Miller.

There is promise of great musical activity at the St. Mary-of-the-Woods Conservatory. Various interesting progressive programs will be presented by the musical club, Camerata. Another outstanding feature will be the composition prize contest. Several artists will appear in recital before the faculty and student body. The conservatory has added to its curriculum a four-year course in public school music leading to the B. Sc. in Education. The course has been approved by the Department of Public Instruction.

L. EVA ALDEN.

ROANOKE IS PREPARING

Will Be Scene of Virginia Teachers' Association Meeting

ROANOKE, VA., Oct. 11.—The Thursday Morning Music Club, the Municipal Concert Band, Roanoke Orchestral Society and Hollins College play an important part in the musical life of Roanoke.

A concert series, choral club, and radio programs will be the features of the Thursday Morning Music Club's activities. The club will present Maria Jeritza, on Oct. 13; "The Marriage of Figaro" on Jan. 15; and Albert Spalding, violinist, on March 17. The Choral Club is preparing for a concert and will broadcast programs monthly. There will also be several musical teas given.

The Students' Club is rehearsing an operetta, "The Maid and Golden Slipper."

Roanoke has been selected as the meeting place of the Virginia State Federation of Music Clubs for 1925, and, as this is election and contest year, much interest is being shown. The State president, Mrs. Malcolm Perkins, will be in Roanoke in October and will appear on the Music Club program.

The Municipal Concert Band, under W. J. Bent, is planning a number of concerts for the season. The regular rehearsals of the Roanoke Orchestral Society under M. F. Holroyd will soon be resumed.

With the completion of the Little Theater, Hollins College, seven miles from Roanoke, is planning more extensive series. The Letz Quartet and "Don Pasquale" will be two of the attractions.

BLANCHE DEAL.

TROY VOCAL SOCIETY WILL MARK JUBILEE

Special Programs Planned—Artists Engaged for Chromatic Concert Course

TROY, N. Y., Oct. 11.—The season here will be especially notable because of the fiftieth anniversary of the Troy Vocal Society, one of the oldest and most important musical organizations of the city. In addition the smaller clubs are planning interesting programs and the Alumnae Association of the Troy Conservatory will continue its efforts to raise an endowment fund for the Conservatory.

The Chromatic Concerts for the coming season will begin on Nov. 11 when the Club will present the Boston Symphony under Serge Koussevitzky. Concerts scheduled for the remainder of the season will be as follows: Harold Bauer, pianist; Bronislaw Huberman, violinist; Felix Salmond, cellist, and Lionel Tertis, viola player, on Jan. 13; John Charles Thomas, baritone, and Mieczyslaw Münz, pianist, in joint recital on Feb. 3; Dusolina Giannini, soprano, on April 3. All the concerts will be given in Music Hall and it is probable that an additional event will be presented by the Chromatic managers during the winter.

The Troy Vocal Society, of which William L. Glover is conductor, will present many new features to celebrate the jubilee year. The club will give four concerts and has engaged the Boston String Quartet, the Crinoline Quartet of New York and Marie Sundelius, soprano. In addition the club will be assisted in the first concert by the Schubert Club of Schenectady, which is conducted by Elmer A. Tidmarsh, and in the second concert by the Mendelssohn Club of Albany, conducted by Dr. Frank Sill Rogers. The Vocal Society has an active membership of eighty-five.

H. Townsend Heister has assumed his new duties as head of the music department of Troy High School, and under his supervision many public performances are being planned for the winter. There will be at least two recitals given by the Troy Conservatory Alumnae Association for the benefit of the Conservatory endowment fund. Plans are being made by the Music Study Club of Troy for its season, which begins the latter part of this month. At each of the monthly meetings a musicale will be given by various members. S. Grahame Nobbes of the Emma Willard Conservatory, who is also director of the Glee Clubs at Russell Sage College and the Emma Willard School, is considering two operettas for the winter.

SATIE EHRLICH.

Milwaukee, Wis.

[Continued from page 57]

ular concerts and two in each of Milwaukee's five high schools, in addition to several concerts in Milwaukee suburbs and a tour throughout the State. Mr. Eppert would have the orchestra play in the schools for an admission fee ranging from ten to fifteen cents.

Herman Smith, supervisor of music in schools, has outlined a plan for ten more teachers. Mr. Smith expects to have one teacher in charge of musical appreciation, with a phonograph in each school, a library of choice records, and a supplemental traveling library of records. This is the first organized effort to teach musical appreciation in the Milwaukee schools. Mr. Smith also plans to have a good band in each high school. The leader will teach brass instrument playing. Another teacher will be engaged for other instrumental work and to lead orchestras in each of the sixty-five graded schools.

As a culmination of all musical projects in public schools, Mr. Smith plans a school music festival, to last a week, for which the Milwaukee Auditorium would be used. Last year three such programs were given for a small admission fee, and capacity houses were obtained in all cases. Mr. Smith aims to establish a new musical curriculum in public schools, teachers taking brief special training.

Several leading organists will give series of recitals. Some of these are given monthly and others at less frequent intervals. The Milwaukee Chapter of the American Guild of Organists will sponsor several organ programs.

C. D. SKINROOD.

Indianapolis, Ind.

[Continued from page 61]

Association of Harpists, Inc., holds meetings every month in the home of the president, Louise Schellschmidt-Koehne. Local harpists and students provide programs and this year the chapter will give a public concert, with the assistance of a solo harpist.

The Indianapolis Athletic Club has engaged the Elberwin Trio for the season's concerts, which constitute two programs daily and a special Sunday night program of opera excerpts. The personnel is Ella Schroeder, violinist;

Winifred Hazelwood, 'cellist, and Berta M. Ruick, pianist. This organization was formerly known as the Lincoln Trio, being identified for six years with the Hotel Lincoln.

The Metropolitan School of Music has become affiliated with Butler University, and has added new departments, one of which is the public school music course given by Mr. Hesser.

Amateur music week will probably be held in May. J. I. Holcomb is chairman of the Music and Fine Arts committee.

The San Carlo Opera Company will visit Indianapolis on Sunday night, Nov. 16, returning in the spring for four performances in the Murat Theater, where Nelson Trowbridge is manager.

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Toscha Seidel Extends Norwegian Engagements at Audiences' Request



Toscha Seidel, Violinist, at the Ancient Chateau of St. Malo, in France

Although Toscha Seidel's holiday in France was marred at the beginning by serious illness, a complete recovery permitted him to begin early in September a tour of Norway that aroused such enthusiasm that an extension of his engagements became necessary to satisfy public demand.

Dinard, on the shores of Brittany, was the place chosen by Mr. Seidel for his vacation. There, in company with his mother and brother, it was his intention to rest and take advantage of facilities for out-door bathing. On the night of his arrival, however, Mr. Seidel was stricken with broncho-pneumonia, which kept him a prisoner in bed for many days. Possessing a naturally strong constitution, however, the violinist successfully combated the disease and was able to start on his Norwegian tour in excellent health.

In Norway triumphs awaited Mr. Seidel at every turn. All his concerts were sold out many days in advance. The recital in Christiania was attended by the King and Queen of Norway, who have long been loyal admirers of his. Music-lovers were enthusiastic, too, over the tone of Mr. Seidel's Stradivarius, the "Da Vinci" instrument which he had acquired some months ago.

Following the extension of Mr. Seidel's Norwegian tour the violinist visits Paris and from there will go to England, where a long tour has been booked for him. He will play with leading English orchestras, including the orchestra in Queen's Hall, London, under Sir Henry Wood.

Further bookings will take Mr. Seidel back to Paris, where he is engaged to appear with orchestras in December and to give several recitals. Other European countries will be visited before Mr. Seidel returns to America at the beginning of the 1925-1926 season.

DOES HURDY-GURDY DANCE

Thamar Karsavina Also Includes Bach Works in Programs

Thamar Karsavina, Russian dancer, will make her debut in New York on Nov. 1, with Pierre Vladimiroff as her partner.

Mme. Karsavina's repertoire includes a diversity of dances. With Mr. Vladimiroff she will be seen in Mozart's "Die Kleine Nachtmusik," Glazounoff's "Adagio Raymonde," Tchaikovsky's "Adagio—L'Oiseau et le Prince" and other numbers. For her solo numbers she plans to appear in Goossens' "Hurdy-Gurdy Man," Chopin's Mazurka, Op. 7, a Gallop by Johann Strauss, Borodin's Serenade, Percy Grainger's "Shepherd's Hey," a Russian dance by Glinka, Handel's "Water Music" and Bach's "Sinfonia Christmas Oratorium."

Vocal Chamber Music to be Feature of Eva Gauthier's Recital

Eva Gauthier's program for her annual recital in Aeolian Hall on Oct. 30 contains songs with piano, violin, viola, cello, flute and guitar accompaniments. Gordon Hampson will be at the piano. Miss Gauthier's numbers will include folk-songs and madrigals arranged by

Deems Taylor, Saint-Saëns and Kurt Schindler, a madrigal by Palestrina and songs by Schubert and Sullivan. Vocal chamber music by John Dowland will be a feature. "Honeysuckle" by Boughton, "A Piper" by Norman Peterkin, a Pueblo Indian love song arranged by Frederic Jacobi, and music by contemporary Russian composers, Medtner and Stravinsky, will also be heard. French and American composers will be represented by César Franck, Dukas, Florent Schmitt, Ravel, John Beach and John Alden Carpenter.

PRIMA DONNA GRADUATED FROM CHURCH ORCHESTRA

Mary Lewis Began Career as Choir Singer and Violinist in Sunday School

LITTLE ROCK, ARK., Oct. 11.—Only a few years ago Mary Lewis sang in the Presbyterian Church Choir of Little Rock and played violin in the Sunday school orchestra. She left to take the road as a chorus girl in a vaudeville company.

This initial success, though a modest one, gave her courage to go to New York in search of bigger things. After some discouragements she obtained an engagement in the Greenwich Village Inn, then run by Barney Gallant. It was he who introduced her to John Anderson, producer of the Greenwich Village "Follies." Soon after rehearsals started Mr. Anderson heard Miss Lewis' soprano voice above all the others, stopped the rehearsal and asked her to sing for him. The result was that she became the prima donna in the company.

The following year Florenz Ziegfeld, Jr., booked Miss Lewis to sing the leading part in the Ziegfeld "Follies of 1922." In this production her work attracted the attention of Otto Kahn, who obtained a hearing for her from Giulio Gatti-Casazza. Mr. Gatti-Casazza advised her to go to Europe to prepare for opera.

In Europe Miss Lewis studied under Jean de Reszke. In October, 1923, she made a successful debut in Vienna as Marguerite in "Faust" under Felix Weingartner. Appearances as Mimi in "Bohème" and Micaela in "Carmen" followed. Last June, upon only four hours' notice, she sang in the "Tales of Hoffmann" in London. This season she is to continue her operatic work in Monte Carlo, Vienna, Cannes and other places.

SINGERS TO OPEN SERIES

Louise Homer and Daughter Will Give Joint Recital

It is announced by the Wolfsohn Musical Bureau, Inc., that more than half the subscription tickets for the special series of ten concerts in Carnegie Hall on five Sunday afternoons, four Saturday afternoons and one Tuesday evening, have already been sold. The final day of sale is Oct. 25.

A feature of the sale has been the wide appeal this subscription series has among all classes of music-lovers. There has been no difficulty in disposing of the boxes, and the demand for balcony seats is as insistent as for parquet or any other section of the house.

Louise Homer and Louise Homer Stires in joint recital, their first appearance in New York in two years and their only New York appearance this year, will open the course on Sunday afternoon, Oct. 26.

Mme. Leschetizky to Give Private Recital for Music League

Marie Gabrielle Leschetizky will arrive in American on the Olympic Oct. 21. Personal friends who plan to arrange a reception in her honor will be notified how best to get in touch with her. Mme. Leschetizky's first concert will be a private piano recital for students of the City Music League. Her public American debut will be with the Chicago Symphony Nov. 7 and 8. She will then make a tour of the country.

Albert Spalding Will Begin Season in Sharon, Pa.

Albert Spalding, violinist, will open his concert season in Sharon, Pa., and give his first New York recital on Sunday afternoon, Nov. 2, in Carnegie Hall.

Before sailing from England for New York on the Celtic, Allen McQuhae, tenor, gave a concert in Liverpool with much success.

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Contraltos:

MERLE ALCOCK
LOUISE HOMER
MARGARET MATZENAUER
MARION TELVA

Tenors:

MARIO CHAMLEE
EDWARD JOHNSON
GEORGE MEADER
ALFRED PICCAVER
ALLEN McQUHAE

Baritones:

VINCENTE BALLESTER
KNIGHT MacGREGOR
REINALD WERRENATH
CLARENCE WHITEHILL

Pianists:

ALEXANDER BRAILOWSKY
ERNST VON DOHNANYI
JOSEF HOFMANN
MORIZ ROSENTHAL
MADAME LESCHETIZKY
NICOLAI ORLOFF
DAI BUELL

Violinists:

JASCHA HEIFETZ
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*IN AMERICA
SEASON 1925*

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Chicago

[Continued from page 33]

Frederick Stock entered upon his twentieth year as conductor when the Chicago Symphony opened its regular subscription series of twenty-eight double concerts on Oct. 10. The orchestra itself was then launched upon its thirty-fourth season. The soloists thus far announced for the winter include among pianists Marie Leschetizky and Nicholas Medtner, who are newcomers here; Alfred Cortot, and the trio, Guy Maier, Lee Pattison and Arthur Shattuck. The violinists will be Sylvia Lent, who is new to Chicago, Georges Enesco

and the concertmaster, Jacques Gordon. Lionel Tertis, viola-player, the Symphony's first 'cellist, Alfred Wallenstein, and Thaddeus Rich will be the other string soloists.

The orchestra, besides its regular concerts given each Friday afternoon and Saturday evening except in the week preceding Christmas, will play a double series of six children's concerts, scheduled for the first and third Thursday afternoons of each month, and a series of sixteen popular concerts. There will be a series at Mandell Hall in the University of Chicago and there will be an extensive spring tour.

One of the interesting prospects of the season is the coming of Igor Stravinsky.

[Continued on page 113]

AMBROSE CHERICHETTI

Tenor



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Eighty appearances last season included the "Father" part in "Hansel and Gretel" at the North Shore Festival.

"Mephisto" in "Faust" at Mankato Festival.

"Elijah" with the St. Paul Municipal Chorus.

"Elijah" at Hiram College with the Cleveland Symphony.

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Elsa Kellner has a beautiful voice.

Detroit Journal—Elsa Kellner sings with manifest skill. Clear and distinct enunciation, individuality and intelligent interpretation are among her qualities as a singer.

Staats Zeitung, New York City—

Elsa Kellner appeared last evening in a song recital before a well-filled house at Aeolian Hall. She is a perfect "Elsa" from Lohengrin. She is pleasing to the eye as well as to the ear.

The Detroit Times—

Heard in two groups of songs, Miss Kellner delighted all with her wealth of color, richness of tone and artistic interpretation made most manifest by the clearness of her enunciation.

Direction **CHARLES BURKE**

Congress Hotel
Chicago

Chicago

[Continued from page 112]

sky, who will be asked to conduct a pair of the orchestra's concerts. His Symphony in E Flat and "Le Sacre du Printemps" are listed for their first performances here. Other novelties definitely assured of performance are Ernst Krenek's Concerto Grosso, which has not been played in America, five sinfoniettas of Darius Milhaud and Arthur Honegger's "Pacific 231." An innovation in the orchestra's policy will admit a young Chicago pianist, chosen by competition, as soloist in the regular subscription series. Mr. Stock's symphonic program will pay much attention to the works of Anton Bruckner, whose centenary is to be widely observed this year.

Recitalists in Numbers

The customary long and varied list of artists who will be heard here in concert and recital includes many new names and many familiar ones. F. Wight Neumann enters on his thirty-eighth season as impresario on Oct. 12, when Vladimir De Pachmann, pianist, gives his farewell recital at the Auditorium; and Marion Rubovits, soprano, sings in the Studebaker and Mary Bryan Powers, soprano, at the Playhouse. His attractions for the season include Geraldine Farrar in "Carmen" and Paul Whiteman's Orchestra.

The list further includes: Singers—Maria Jeritza, Oliver Smith, Parish Williams, Edward Johnson, Anastasha Rabinoff, Helen Stanley, Marie Sundelius, Maria Ivogün, Mildred Orne, Julia Claussen, Mario Chamlee and Rene S. Lund.

Pianists—Sergei Rachmaninoff, Carol Robinson, Margaret Weiland, Frederic Lamond, Guiomar Novaes, Josef Hofmann, Viola Cole Audet, Alfredo Casella, Ethel Leginska, Ernst Von Dohnanyi, Lillian Rogers, Agnes Lapham, William Bachaus, Yolanda Mero, Maria Carreras, Ossip Gabrilowitsch, Carolyn Schuyler, Edward Collins, E. Robert Schmitz, Clarence Eidam, Mieczyslaw Münz, Otto Beyer, Henriot Levy, Rosalind Kaplan, Adelaide Berkman and Pansy Jacobs Liberfarb.

Violinists—Fritz Kreisler, Jascha

Heifetz, Cecilia Hansen, Bronislaw Huberman, Rubin Davis, Franz Polesny, Georges Enesco and Fritz Renk. Cellists—Pablo Casals and Hans Hess. The Flonzaley String Quartet will give a series of three recitals.

Wessels and Voegeli will also give a series of concerts by prominent artists in Orchestra Hall.

Rachel Busey Kinsolving will again present her morning recitals in the series given in the Crystal Ballroom of the Blackstone Hotel. Claudia Muzio, soprano of the Chicago Opera, and Jerome Swinford, baritone, will open the course Tuesday, Nov. 11. Albert Spalding, violinist, and Dusolina Gianini, a soprano who is new here, will be heard Nov. 25; Reinald Werrenrath, baritone, and Renée Chemet, violinist, Dec. 9; Maria Ivogün, soprano, and Jean Gerardy, cellist, Dec. 30, and Elena Gerhardt, soprano and Rudolph Ganz, pianist, Jan. 6.

Miss Kinsolving will present in addition to her Blackstone series, the following attractions: London String Quartet; Chicago String Quartet; Ruth St. Denis, Ted Shawn and company; the Marmains in their drama-dances; Thomas Wilfred and the Clavilux, for six performances in Chicago and suburbs; Tony Sarg's Marionettes, for seven performances; a series of four lectures by Louis Ans-pacher; recitals by Monica Graham Stults, soprano; Walter Allen Stults, baritone; Katherine Foss, mezzo-soprano; Lillian Rehberg, cellist; Frederic Freemantel, tenor, in a Beethoven program; Stanislaw Josefowicz, soprano, and others. These will be heard in Orchestra Hall, the Blackstone Hotel, the Blackstone Theater, the Playhouse, the Studebaker or Kimball Hall.

The Chicago String Quartet, formerly the Great Lakes Quartet, composed of Herman Felber, Carl Fasshauer, Robert Dolesji and Naoum Benditzky, has recently come under Miss Kinsolving's management and will give a series of ten Tuesday morning recitals at the Fortnightly Club and a series of five Sunday matinees at the Cordon Club. Among other engagements booked for

[Continued on page 114]

"A SMOOTHLY DEVELOPED PLEASING TENOR OF LYRIC QUALITY."

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Chicago Tribune

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Chicago

[Continued from page 113]

the quartet are concerts for the Amateur Musical Club of Peoria and at the Lake Forest, Ill., School of Music.

Other Series Arranged

Another series of interest promises to be that of Edna Richolson Sollitt, who

will open her fifth season of Kimball Hall Tuesday evening concerts on Nov. 4 with a two-piano recital by Guy Maier and Lee Pattison. The Little Symphony of Chicago, George Dasch, conductor, will play Dec. 9, with Mrs. Sollitt as piano soloist. Nicholas Medtner, the Russian composer and pianist, will make his first recital appearance in the closing

program. Louise Hattstaedt Winter, soprano, will sing two groups of his songs, the accompaniments for one of which the composer himself will play, Margaret Carlisle playing the others. Joseph Schwarz will be under Mrs. Sollitt's management. His concert season will be limited, however, as he is to return to the Chicago Opera this fall and will go with the company on its tour.

The Lyon and Healy concert hall is again being operated this year for regular Victrola, Brunswick and Duo-Art

recitals, under the management of Ferol L. Bradford. Each day from two until three an Artist Series Musicale is given. The list of artists already engaged for this year names Vera Kaplun Aronson, Harold Triggs, Lillian Magnusson and William Beller, pianists; Rose Lutiger Gannon, Marie Sidenius Zandt, Elsa Arendt, Le Roy Hamp, Edward Poole Lay, Paul Mallory, singers; Stella Roberts, violinist; Greenville English, composer-pianist; Anne Slack and Hilda Hinrichs, cellists, and the Czerwonky Trio.

The Friday noon recitals sponsored by the W. W. Kimball Company will be given in Kimball Hall, as last year. Among the artists engaged are Monica Graham Stults, soprano; Walter Allen Stults, baritone; Allen W. Bogen, organist; Mabel Sharp Herdien, soprano; Rose Lutiger Gannon, contralto; the Florentine String Trio; Daphne Edwards, pianist; B. Fred Wise, tenor; Dawn Hulbert, soprano, and Ida Divinoff, violinist.

The Edison Orchestra will continue its popular concerts under the leadership of Morgan L. Eastman. The Sherwood Orchestra is engaged for two concerts in Orchestra Hall under P. Marinus Paulsen. Richard Czerwonky will conduct in the same place a series of concerts by the Bush Conservatory Orchestra.

An Artist Recital Series, under the direction of Jessie B. Hall, will be inaugurated Oct. 16 by Clara M. Schevill, mezzo-soprano, and will continue with programs given by Wally Haymar, violinist; Dora Thomason Hoffman, soprano; Edna Beach Webb, pianist; Barbara Wait, contralto; Faye Ferguson, pianist; McElroy Johnson, baritone; Olive O'Neal, soprano, and others. Miss Hall will also supervise the ninth season of the Young American Artists' Series, commencing in March, when a number of Chicago musicians will make their initial appearances in public.

The Apollo Musical Club, entering its fifty-third season, will give four concerts at Orchestra Hall and will make

[Continued on page 115]



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Manhattan, Kans.
St. Louis, Mo.
Sherman, Texas.

New York City.
Quincy, Ill. (Return engagement)
Denver, Colo.
Pueblo, Colo.
Laurel, Miss.
Blue Mountain, Miss. (Return engagement)
Jackson, Miss. (Return engagement)
Poplarville, Miss. (Return engagement)

Webster City, Ia.
Eugene, Ore.
Redlands, Calif.
Baker, Ore.
Billings, Mont.
Ellendale, No. Dak.
Plainville, N. J. (Return engagement)
Ludington, Mich. (Return engagement)

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Mezzo-Soprano

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CHICAGO

Personal Address

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Chicago

[Continued from page 114]

an extended tour of the South and West. Its works for the local concerts will be Haydn's "Creation" and Brahms' "Requiem," to be sung Nov. 3 with Olive June Lacey, Fred Wise and Herbert Gould as soloists. "Messiah" will be sung Dec. 21, with Mary Kaufmann Brown, Edna Swanson Ver Haar, Rhys Morgan and Raymond Koch as soloists. Bach's Mass in B Minor will be given its annual performance Feb. 16, the soloists being Emily Stokes Hagar, Florence Evans, Charles Stratton and a baritone to be announced. The final concert will

be given April 13, when Hadley's "Resurgam" and Liszt's "Thirteenth Psalm" will be sung by the chorus, Helen Newitt, Theo Karle, Bernard Ferguson and a contralto to be announced.

The club will give an extra performance of "Messiah" Dec. 28, with Anna Burmeister, Louise Slade, Eugene Dressler and Rollin Pease as soloists; and of "Elijah" Jan. 19, in which the solo parts will be sung by Monica Graham Stults, Ethel Jones, Walter Boydston and Theodore Harrison. Tickets for these concerts and the performance of the Bach Mass are already sold out.

"Messiah," "Elijah," "Stabat Mater," Bach's great Mass and a program of part-songs will be sung on the tour.

[Continued on page 116]

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[Continued from page 115]

Wichita, Oklahoma City, Houston, San Antonio, El Paso, San Diego, Los Angeles, San Francisco, Portland and Denver will be visited in the three weeks commencing May 16. The 200 club members will travel on their own train, financing the excursion themselves. Harrison M. Wild, conductor, and Calvin F. Lampert, accompanist, will be important members of the company.

The Chicago Mendelssohn Club, also conducted by Mr. Wild, will commence its thirty-first season with its concert at Orchestra Hall on Thursday, Dec. 18. Later concerts are scheduled for Feb. 19 and April 16. The chorus of seventy-two male voices will sing programs of songs. The soloists engaged for the respective concerts are John Barnes Wells, tenor; Louise Harrison Slade, contralto, and Alice Gentle, mezzo-soprano. Calvin F. Lampert will serve as accompanist and Allen W. Bogen as organist, as before.

The Chicago Singverein, of which

William Boeppler is conductor, plans three concerts. The first will be given in Medinah Temple on the afternoon of Dec. 7. The soloists will be Claire Dux, soprano; Wilhelm Middelschulte, organist, and Lillian Rehberg, cellist. The second concert will be given privately at the Lincoln Club in January. The third will be in the spring, and may possibly take the form of a festival in honor of Hugo Kaun. In this case the Chicago Symphony, with Frederick Stock conducting, will take part in the celebration, which will extend over two days. Mr. Boeppler is also leader of the Milwaukee A Cappella Chorus, the Milwaukee Teachers' Chorus and the Birchwood Choral Club of Chicago. He and Mr. Stock have been appointed honorary members of the Academy Philharmonic Society of Berlin.

To Celebrate Anniversary

The Haydn Choral Society, Haydn Owens, conductor, is to celebrate its twentieth anniversary this season. Its final of three concerts will have this observance as its chief feature, and Haydn's "Creation," with which the

society commenced its career in 1905 will be sung, with Else Harthan Arendt, Paul Mallory and Burten Thatcher as soloists. The two preceding concerts will be national in character. The first, on Dec. 5, will be devoted to American music.

Chadwick's "Phoenix Expirans" and other works will be sung, and Cyrena Van Gordon will be the soloist. A program of Welsh music is intended for

[Continued on page 117]



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Chicago

[Continued from page 116]

Feb. 6. All the concerts will be given at Orchestra Hall and members of the Chicago Symphony will play the accompaniments.

The Marshall Field and Company Choral Society will give its annual concert on April 22. Beethoven's "Hallelujah Chorus" from "The Mount of Olives," Buck's unaccompanied "Hymn to Music," Georg Schumann's "In the Harvest Field," "Pilgrim's Chorus" from Wagner's "Tannhäuser" will precede what is believed will be the first local perform-

ance of H. Walford Davies' oratorio, "Everyman."

The Swift and Company Male Chorus, under D. A. Clippinger, will give its annual concert in Orchestra Hall on March 19. Tito Schipa, tenor of the Chicago Civic Opera, will be the soloist.

The Chicago Madrigal Club, also under Mr. Clippinger, has scheduled its two concerts in Kimball Hall for Dec. 11 and March 26. The Club now enters its twenty-fifth season with a record of 156 concerts given to date.

[Continued on page 118]



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 "A PERFECTION OF ENSEMBLE . . . IT IS A GENUINE TREAT TO HEAR THEM."—Maurice Rosenfeld, Chicago Daily News.

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[Continued from page 117]

Among the numerous other choral organizations which will give one or more concerts this season may be mentioned the Swedish Choral Club and the Chicago Sunday Evening Club Choir, under Edgar A. Nelson; the Chicago Association of Commerce Glee Club, the Carson Pirie, Scott Chorus, the Florence Nightingale Chorus, the Chicago Woman's Chorus, the Chicago United Male Chorus, the Paulist Choristers, the St. Philip Neri Choir, and the Chicago Bell Telephone Chorus. Among the musicians who serve as choral directors are Herbert E. Hyde, Carl E. Craven, Daniel Protheroe, Arthur Dunham, LeRoy T.



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Aiding Young Musicians

The Chicago Artists Association, looking forward to its eleventh season, with William H. Barnes as its new president, reiterates its purpose to encourage interest in art by presenting concerts, exhibitions and lectures, engaging the best local talent available, and to encourage the gifted student and assisting him to appear in public. The Solo Ensemble, under the direction of William Lester, composed of twenty-eight women's voices, will appear several times this season. One of the Association's concerts will be made up entirely of compositions by the Chicago composers who are its members. Another will be given in a large church where organist members may be heard. A junior department will hold its regular spring contest for cash prizes. Some outside artists will be engaged for the new season's activities.

The Society of American Musicians announces as the chief item in its season's program the contest for young artists which is to be held with the co-operation of the Orchestral Association and Frederick Stock. The contest is open to students in piano, voice, violin, cello, and woodwinds and the winner in each division will be given the privilege of appearing with the Chicago Symphony in its series of Thursday evening "popular" concerts. This is the third season in which such a competition has been held. The society meets once a month, usually with a prominent artist as guest at dinner. The officers are Howard Wells, president; Louise St. John Westervelt, vice-president; and Edwin J. Gemmer, secretary and treasurer. A board of directors includes five other Chicago musicians. The membership numbers 160 Chicago musicians.

The Musicians Club of Women will hold its customary full season of concerts by its own members, and as added attraction will present the young Chicago pianist, Gitta Gradova, in recital at the Blackstone Theater.

One of the most important of the musical bodies in the city is the Civic Music Association, which seeks by a multiplicity of means to bring music into Chicago homes. Its system of children's choruses, has recently been incorporated by the city into its playground system, and regular schedules will henceforth be provided to arrange time and quarters for the children's rehearsals, carried out under the supervision of Grace Medary Norbeck. The combined choruses from all over the city will be heard in a final concert given in Orchestra Hall next spring. Many neighborhood programs will be performed under the Association's auspices in various of the city's public parks and public meeting places.

The association has obtained the co-operation of the Orchestral Society in the training under Frederick Stock of a Civic Orchestra, the purpose of which is the development of players for service



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HENIOT LÉVY'S latest publication, "KLAVIERWERKE," published by Berlin-Breitkopf & Härtel of Leipzig, recently received the following endorsement from the master pedagogue, Isidor Philipp:

TRANSLATION

24 Place Malesherbes, Sept. 16.

"My Dear Sir and Colleague:

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in the large symphony orchestras of the great cities. This orchestra has been made into a fine, though always changing body, under Mr. Stock's excellent direction, and will give a number of concerts in Orchestra Hall as well as in various community centers.

Moving picture theaters have become an imposing factor in familiarizing the public with excellent music. Chief among the achievements in this respect is the work done by Nathaniel Finston, who will conduct this year a series of symphony concerts given by the Chicago Theater Orchestra on alternate Sunday noons throughout the season. Interesting items in these concerts will be the performance of music by local composers, the presentation in concert form and in English of standard operas, a varied list of symphonic works, and experiments in jazz and other forms of music which are having wide popular appeal.

The South Shore Country Club will have a regular series of Sunday concerts under the direction of Carl D. Kinsey. E. F. Lapham will conduct a series of musicales at the Illinois Athletic Club.

Booking Managers Active

Many local booking managers have arranged concerts for artists. C. E. Booth has concluded booking arrangements for a number of musicians in his charge. Charles Burke has arranged concert schedules for Amy Neill, violinist; Ambrose Cherichetti, tenor; Elsa Kellner, soprano, and Agnes Lapham, a pianist, who will specialize in programs for children. He will also conduct courses in Decatur and Rockford.

Clarence E. Cramer announces for the season the Adolph Bolm Ballet; "The Secret of Suzanne"; Kathryn Browne.

mezzo-soprano; José Mojica, tenor; William Rogerson, tenor; Burton Thatcher, baritone; Isador Berger, violinist; Cecile de Horvath, pianist, and the Imperial Male Quartet. David Dixon will manage Elsie Barge, pianist, and Frieda Stoll, soprano. Harrison and Harshbarger will direct concert tours for Claudia Muzio, soprano; Charles Marshall, tenor; Cyrena Van Gordon, mezzo-soprano; Jacques Gordon, violinist; Jessie Isabel Christian, soprano; Herbert Gould, basso-cantante; the Little Symphony Orchestra, and others. Rachel Busey Kinsolving will oversee the concert activities of the Chicago String Quartet. Samuel D. Selwitz will manage Hazel Eden, soprano; Ivan Steschenko, bass; Frances Ingram, contralto; the Thaviu Festival Orchestra, the Civic Ballet Quartet and other attractions.

V. Stolz will direct Florence Lang, soprano; B. Fred Wise, tenor, and Edward Poole Lay, baritone. Stroup and

[Continued on page 124]

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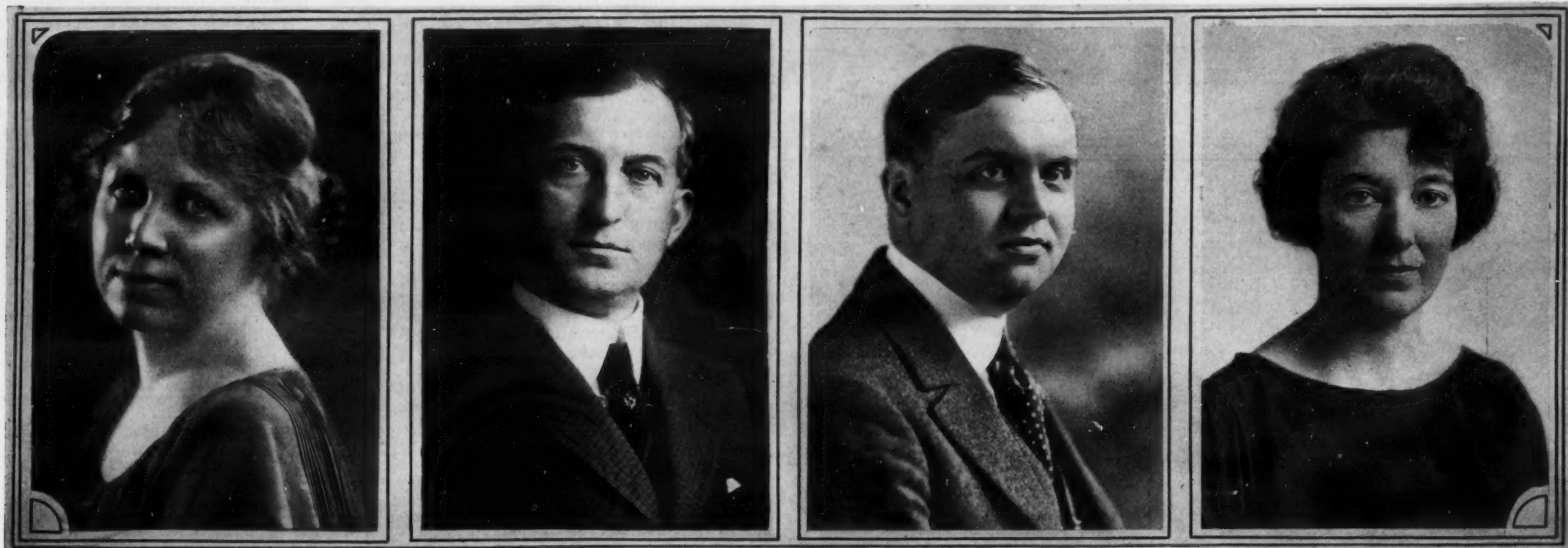
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Riches Spread for Toledo's Annual Feast



OHIO CITY SEES FURTHER DEVELOPMENT OF LOCAL RESOURCES AHEAD

Left to Right: Mrs. W. F. Schmitt, President of the Toledo Choral Society, Which Is Preparing for Three Events This Season; William R. Frey, President of the Toledo Symphony, Which Will Give a Series of Six Concerts and Will Also Present Children's Programs in the Schools; Clarence Ball, Supervisor of Music in Toledo High Schools, and Bessie Werum, Conductor of High School Orchestra

TOLEDO, OHIO, Oct. 11.—Toledo is looking forward to another season of musical treats, both from its own organizations and the two splendid courses by Grace Denton. For the Rivoli Concerts, Miss Denton has scheduled "Martha" by San Carlo Opera Company, the Metropolitan Opera Quartet (Frances Alda, Merle Alcock, Armand Tokatyan and Lawrence Tibbett), the New York Symphony, Reinald Werrenrath and Renée Chemet, Louise Homer and Mischa Levitzki, and Ruth St. Denis, Ted Shawn and Company. The Zonta Course will bring the Clavilux color organ, the Marmes in their dance dramas, the Flonzaley Quartet and Muriel LaFrance, the Toledo singer, who is now a protégé of Galli-Curci.

The Toledo Symphony, Lewis Clement, conductor, will give a series of six concerts on Tuesday evenings at the Coliseum. The orchestra will have assisting artists, having been allowed an appropriation for that purpose. Mr. Clement is also planning to continue the children's concerts given in the public schools. These concerts are proving of great benefit to the children, cultivating their musical sense and appreciation of the classics.

The two twilight concerts given by the orchestra during the summer, one on the

steps of the Art Museum and one at Libbey High School, attracted more than 2000 persons, and will probably become an established custom.

The newly elected president of the Symphony, William D. Frey, is very active in civic affairs, and Sidney Vinnedge, the vice-president, being also president of the Chamber of Commerce, will have the cooperation of that body in furthering the interests of the Symphony.

Choruses Preparing

The Toledo Choral Society, Mary Willing Megley, conductor, has made wonderful strides in the last four years, and its success has proved that the Toledo public is eager for oratorio. The "Pilgrim's Progress" by Edgar Stillman Kelley, given during Ohio Music Teachers' Association Convention week, was an outstanding achievement and was received with acclaim from all sides. This big work had been given by other well-known societies but never before under the baton of a woman, and Mrs. Megley showed that she was equal to the task in every way. The Choral Society, now on a sound financial basis, has more than 300 voices, and Mrs. W. F. Schmitt, the president, is continuing her splendid organization work.

Instead of two events, as heretofore, three are planned for this season. The works to be sung are Saint-Saëns' "Samson and Delilah," "Messiah" (which they

hope to make an annual event) and Haydn's "Creation." The society will follow its custom of engaging local soloists, with the exception of three New York artists formerly of Toledo: Corinne Ryder Kelsey for "Messiah," Paula Hemminghaus for the rôle of *Delilah*, and Harrington Van Heusen for "The Creation." Other soloists will be W. F. Butler, Harry King, Norma Schelling Emmert, N. J. Dicks, Maude Ellis Lackens, Reginald Morris, Clarence Ball and Roscoe Mulholland.

The Eurydice Club, Mrs. Otto Sand, director, is planning three concerts, one of them to be a complimentary to a patron. For the first concert the Detroit Symphony, Ossip Gabrilowitsch, conductor, has been engaged, and the club expects to do a choral number with the orchestra. Louis Graveure will be the second attraction, coming for his fourth engagement with the Club. Mrs. W. W. Chalmers is a very active president, and the accompanist is Mrs. John Gillett.

The Mozart Choir, sponsored by the Toledo Council of Catholic Women, has become an important factor. Mr. Kunz, the conductor, has done some wonderful work with his chorus, as it is composed entirely of untrained voices. His half-hour of sight-singing before each rehearsal has proved of great benefit to the members. Mr. Kunz spent the summer in London studying and looking up interesting material for the coming season.

In a performance of Dvorak's "Stabat Mater" during Ohio Music Teachers' Association week, the organization showed great progress. Mrs. George Fell, retiring president, has been inspiring in her efforts to make the choir a success. Mrs. J. J. Condon is the new president, and Mrs. Harry Hood, the accompanist.

The Piano Teachers will bring Wanda Landowska, pianist and harpsichord player, for their first concert and Alfred Cortot for the second.

To Produce Light Operas

The Toledo Opera Company, Joseph Sainton, conductor, will present "Naughty Marietta" this season. Mr. Sainton is also giving a course of lecture recitals on "Faust," "Carmen," "Lohengrin," "Madama Butterfly" and "Boris Godounoff," with the following local soloists: Mrs. Raymond Durfee, Mrs. Roy Kreitzer, Lenna Leibius, Agnes Kountz Dederich, Jean Mahey Smith, George Blair, Julius Blair, W. F. Butler, Harry Turvey and Arthur Hazeldine.

The Lasalle and Koch Company, organized last season, met with such great success that Mr. Sainton, the conductor, is planning to put on two operas this year, the first to be "The Prince of Pilsen." Lasalle and Koch's, it is claimed, is the only store in the country with an operatic society. With the exception of a few of the leading artists, the organization is composed entirely of members from the store.

The Orpheus Club, one of Toledo's finest male choruses, with Walter Ryder, director, has engaged John Barnes Wells, tenor, for its first concert. Local soloists will be presented at the second. Harold Harder is the accompanist.

The Monday Musical Club, composed of women soloists in piano, voice and violin, is planning a season of intensive study, and the members are looking forward to interesting and entertaining programs.

The Educational Club Chorus, Mrs. Ryder, director, forms a very important and active factor in the Educational Club work, giving programs for the Music and Art Department.

The Iowan Male Chorus, organized within the last few years with Mr. Fred Bary as conductor and numbering over sixty voices, is meeting with great success and has had a number of out-of-town engagements.

The Zenobia Shrine Chanters, Reno S. Freeman, director, numbers some of Toledo's prominent soloists among its members. Two out-of-town engagements are booked for this month.

One of the important educational factors in the musical life of the city is the Nold Trio, Toledo's only chamber music organization, which enters its eleventh season this year. The personnel is Helen Johnston Nold, violin; Marjorie Johnston, cello, and Franklin Nold, piano.

The Trio will continue its free educational recitals (fifteen were given last season) in high school, art museum and

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Conductor

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Sixth Season

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"The Messiah" Handel

"The Creation" Haydn

LYNNEL REED

Composer—Violinist

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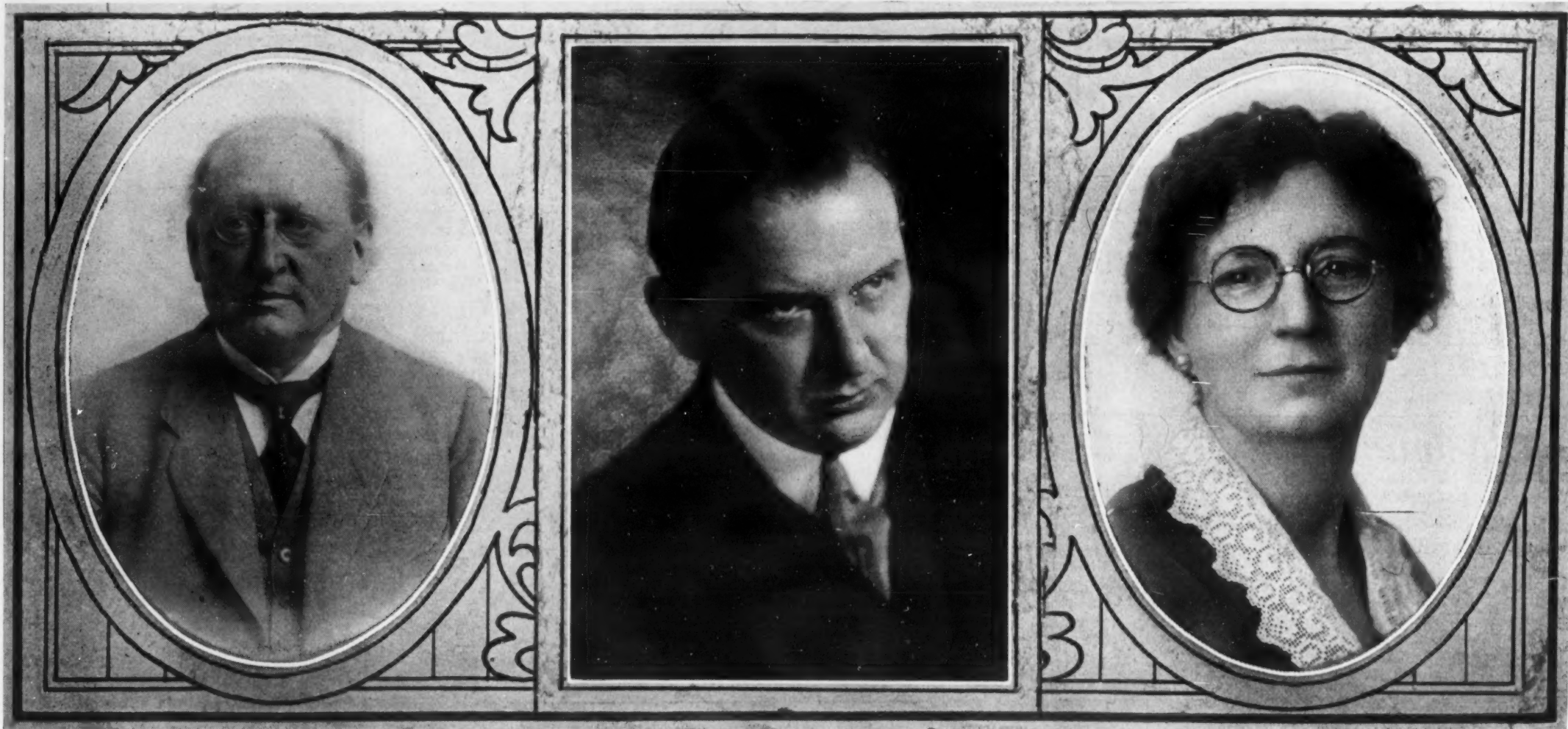
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Biennial Festival Year Finds Cincinnati Expectant



CINCINNATI MAINTAINS ITS PROUD POSITION IN FRONT RANK OF MUSICAL CITIES

Frank van der Stucken, Who Will Again Conduct the May Festival, the Big Biennial Event in the Ohio City; Fritz Reiner, Conductor of the Cincinnati Symphony, Who Is Bringing His Organization Into Increasing Prominence in the Orchestral World, and Mrs. J. W. Darby, Whose Services as Manager Have Been of Great Value to the Symphony

CINCINNATI, OHIO, Oct. 11.—Again the season of the Biennial May Festival is here, and, although Cincinnati will enjoy much good music in the coming months, especially from the Symphony, under Fritz Reiner, there is already much expectancy about the big event which will be the climax of the musical year.

Frank van der Stucken will return once more as the Festival Conductor, and, if promises are fulfilled, programs worthy of the great biennial series which has made Cincinnati famous in the musical world will be given. There will be five evening concerts and one matinée.

The chorus, which has been rehearsing all the year, is continuing to study hard under Alfred Hartzell, with Neva Remde as accompanist. Mr. van der Stucken is expected to arrive shortly to take charge. Elgar's "Dream of Gerontius"

will open the festival on May 5, and the program so far planned provides for a Bach Magnificat and Brahms' Requiem at the second concert. The works for the third concert have not yet been selected.

The performance of Pierné's "Children's Crusade" at the last festival was so successful that it was decided to give a similar work by the same composer at the next event. Consequently "St. Francis of Assisi" is in preparation for Friday evening, May 8, and children from the public schools will participate. The Saturday matinée will be devoted mainly to the orchestra, and the closing program that night will be made up of excerpts from Wagner, including the third act of "Tannhäuser," the second scene of the first act of "Parsifal," and the third act of "Meistersinger." The orchestra will be made up of players from the Cincinnati Symphony, with others to bring it up to festival proportions.

and advisors who include some of the most prominent men and women in the city.

The newly-formed Cincinnati Symphony Quartet (Emil Heermann, concert master, first violin; Siegmund Culp, second violin; Edward Kreiner, viola, and Karl Kirksmoth, 'cello) will give four concerts.

J. Herman Thuman, manager, opens his season with Sousa's Band on Oct. 12. He will present Ernestine Schumann Heink in Music Hall on Nov. 12; Paul Whiteman's Orchestra (two concerts) on Oct. 26; Jascha Heifetz, violinist, Dec. 9; and Toti Dal Monte, soprano, in January. Anna Pavlova and Ballet and the San Carlo Opera Company will follow. Then Harold Bauer, pianist; Bronislaw Huberman, violinist; Lionel Tertis, viola-player, and Felix Salmond, 'cellist, will be heard in an ensemble program at the Emery on Jan. 21. The Minneapolis Orchestra under Henri Verbughen will play on Feb. 8, and the Chicago Civic Opera Company will come for four performances, March 2 to 5.

Motet No. 2 for double choir, the Cantata, "Watch ye, pray ye," and a secular work "Love, thou Traitor."

The Cincinnati Woman's Club music department, Emma Roedter, chairman, will have an attractive series of concerts. There will also be a local composers' day and junior musicales. The Culp String Quartet, organized ten years ago, has given fine concerts under the auspices of the club. The London String Quartet may appear this year.

The Clifton Music Club, Mrs. John A. Hoffman, president, will present Joseph-

[Continued on page 122]

Toledo, O.

[Continued from page 120]

Toledo University. It is also planned to inaugurate a series of five chamber music concerts.

In the Schools

Clarence Ball, supervisor of music in the four high schools, and Bessie Werum, conductor of orchestras in the two-day festivals given by the high schools last spring at the Coliseum, have made splendid progress with the glee club and orchestras in the last three years. The students are very enthusiastic over their work, and this year the enrollment promises to be much larger than last.

Both Mr. Ball and Miss Werum teach music appreciation in their glee club and orchestra work. Mr. Ball gives two or three operettas during the year in the different high schools. Each school has a fine auditorium. Miss Werum gives several orchestral concerts during the year, and also fulfills out-of-town engagements. In the grade schools Mathilda Burns and Helen Johnston Nold have charge of orchestral work, Joseph Wyle and Herbert Davies are the supervisors of music in the grade schools.

Toledo is fortunate in having one of the finest organs in the country, at the downtown Trinity Episcopal Church, and also in having one of the best organists in John Gordon Seeley. The public highly appreciates his weekly noon recitals, which begin early in September and continue up to January. Mr. Seeley gives noon recitals every day during Lent.

HELEN MASTERS MORRIS.

Orchestral Novelties Announced

The schedule of the Cincinnati Symphony calls for fourteen regular concerts twelve popular programs, and four children's concerts, and Mr. Reiner promises to play some new music as well as some of the classic masterpieces. The tentative program announces Loeffler's "Poem," Honegger's "Pacific 231," D'Indy's "Istar," Ravel's "Tomb of Couperin," Bartok's Second Suite, symphonies by Beethoven, Brahms, Mozart, Franck, Mahler, Rachmaninoff, and Tchaikovsky, and works of Strauss, Schreker, Stravinsky, Moussorgsky and Debussy.

The soloists so far engaged are: Dusolina Giannini, soprano; Max Rosen, violinist; Nicolas Medtner, pianist; Emil Heermann, violinist, and Edward Kreiner, viola-player; William Bachaus, pianist; Wanda Landowska, harpsichord-player; Claire Dux, soprano; Arthur Shattuck, pianist, and Felix Salmond, 'cellist. At the popular concerts on Sunday afternoons, local musicians and members of the orchestra will be given opportunities to appear as soloists. Mr. Kreiner will conduct the four concerts for young people, and Thomas J. Kelly will again explain the works to be played. E. D. Roberts, acting-superintendent of the public schools, and Walter Aiken, superintendent of music, will co-operate with the Symphony Association in seeing that all children in the public schools have the privilege of attending at least one of these concerts.

The Symphony is fortunate in its manager, Mrs. J. W. Darby, and officers

Club Courses

The Orpheus Club, Daniel Summey, president, and Prower Symons, conductor, announces three performances, with Ivor Macgregor, baritone, on Dec. 5; Cecilia Hansen, violinist, Feb. 12; and Jeannette Vreeland on April 20.

The Matinée Musical, Mrs. Adolf Hahn, president, will present Charles Hackett, on Dec. 10; Myra Hess, pianist, Jan. 19; Thurlow Lieurance and Edna Wooley-Lieurance, March 6, and the De Reszke Singers with Mildred Dilling, harpist. Club members will also give a concert.

The Bach Society of Cincinnati pursues its activities with ever increasing zeal, presenting several important works at each celebration of the master's birthday. The works under consideration for the next program, to mark the 240th Bach anniversary, include the

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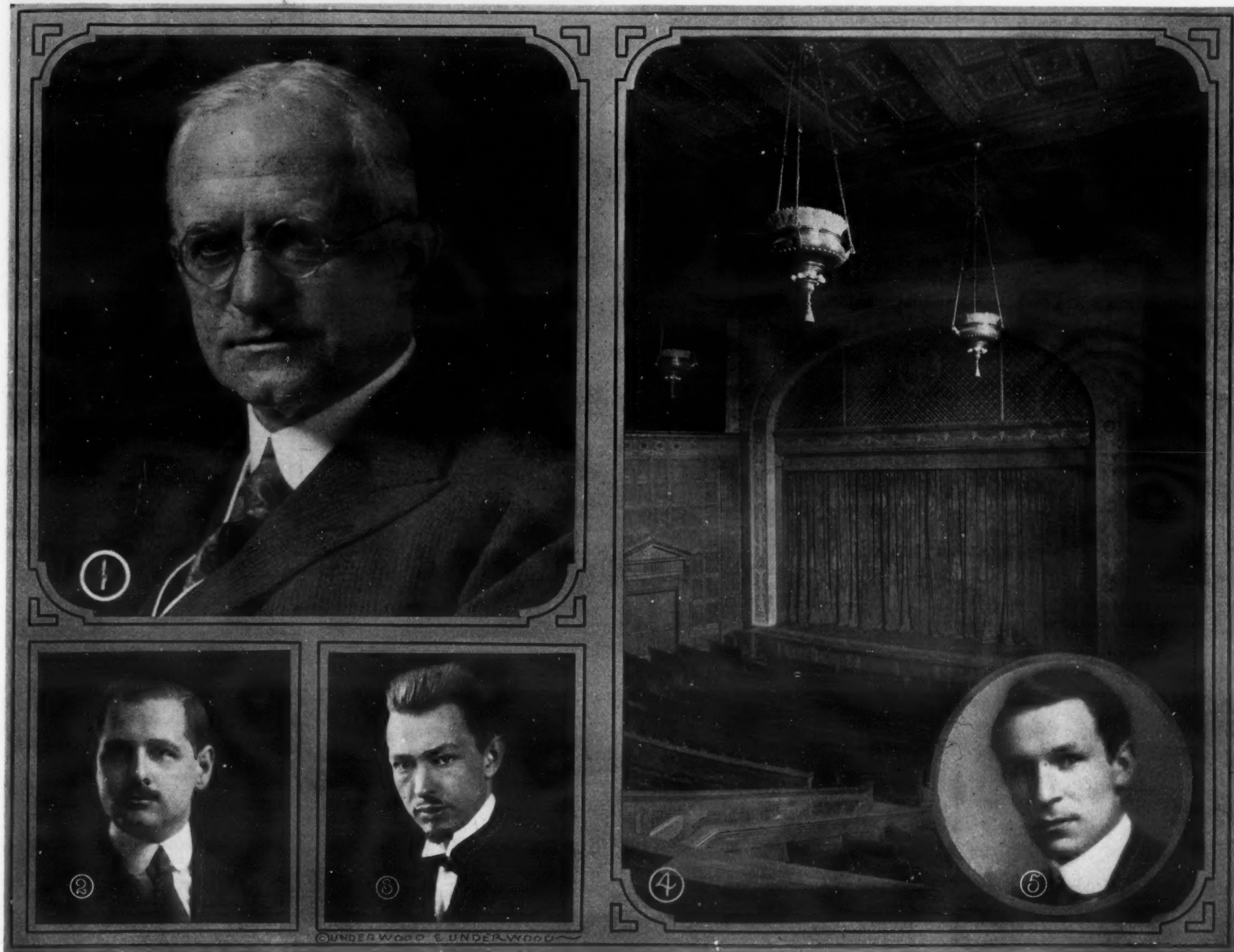
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Eastman Forces in Van of Rochester's Forward March



MUSICAL HISTORY IN THE MAKING AT ROCHESTER SCHOOL AND THEATER

1, George Eastman, Founder of the Eastman School of Music; 2, Arthur M. See, Business Manager of the Eastman School, and Supervisor of the Kilbourn Hall Chamber Music Concerts; 3, Howard Hanson, Director of the Eastman School; 4, Stage in Kilbourn Hall, Eastman School; 5, Eric T. Clarke, Manager of the Eastman Theater, Where Concerts Are Given on Thursday Evenings Throughout the Winter

ROCHESTER, N. Y., Oct. 11.—The artistic feast set before the people of Rochester this season promises to be as good as that of last year, and as eagerly attended. The social glamour surrounding Rochester's musical events, centering in the Eastman Theater and Eastman School of Music, adds to the attraction of hearing fine music in a beautiful atmosphere. Tickets for all the courses are in great demand.

James E. Furlong, manager of concerts in the Eastman Theater, is well satisfied with the season's prospects. He has arranged three series of five concerts each, to be given on Thursday nights at the request of churches, so as not to interfere with Wednesday services. Series A will bring Mario Chamlee, tenor, and Paul Kochanski, violinist, on Oct. 23; Jascha Heifetz, violinist, Nov. 13; the Rochester Philharmonic Orchestra, Albert Coates, conductor, with Frederic Lamond, piano soloist, Jan. 22; Frieda Hempel, soprano and her company, Feb. 12, and Margaret Matzenauer, contralto, with Rafaelo Diaz, tenor,

March 5. Series B will present the Pavley-Oukrainsky Ballet on Oct. 30; Marguerite D'Alvarez, contralto, and Emilio De Gogorza, baritone, Nov. 20; Giovanni Martinelli, tenor, and Dusolina Giannini, soprano, Jan. 29; the Rochester Philharmonic Orchestra, Mr. Coates conducting, with Vladimir Rosing, tenor soloist, Feb. 19, and Clair Dux, soprano, and John Powell, pianist, March 12. Series C presents Mary Garden, soprano, and her company on Nov. 6; Florence Macbeth, soprano, and Richard Crooks, tenor, Jan. 15; Alfred Cortot, pianist, and John Charles Thomas, baritone, Feb. 5; Mischa Elman, violinist, Feb. 26, and the Rochester Philharmonic Orchestra under Mr. Coates, with Vladimir Resnikoff, violinist, as soloist. Two additional concerts outside the series will be given in the Eastman Theater by John McCormack, tenor, on Jan. 8 and Roland Hayes, Negro tenor, on Dec. 18.

The Kilbourn Hall chamber music concerts will be heard in three series, on Monday, Tuesday and Friday evenings. The Monday evening series will bring Frederic Lamond, pianist, on Oct. 20; Pierre Augderas, pianist, and Jeanne Woolford, mezzo-contralto, Nov. 17; the Flonzaley String Quartet on Jan. 12;

Palmer Christian, organist, Feb. 9, and the Rochester Little Symphony under Mr. Coates, March 9. The Tuesday series will present Mr. Rosing on Oct. 28; Raymond Wilson, pianist, and Gerald Kunz, violinist, Nov. 25; the Rochester Little Symphony under Mr. Coates, Jan. 20; the London Quartet, Feb. 17; Harold Gleason, organist, and Lucile Johnson Bigelow, harpist, March 17. The Friday series will present the Elshuco Trio on Nov. 7; Marcel Dupré, organist, Dec. 5; the Kilbourn Quartet and Max Landow, pianist, Jan. 30; Lambert Murphy, tenor, Feb. 27, and the Rochester Little Symphony, March 27. Arthur See, business manager of the Eastman School of Music, who supervises the Kilbourn Hall recitals, looks forward to a successful season, as the advance sale has been very good.

Free Orchestral Concerts

The Symphony Orchestra, Ludwig Schenck, conductor, has begun rehearsals with a full quota and a waiting list. The usual three free concerts in Convention Hall are planned.

The Festival Chorus, Oscar Gareissen, conductor, has also begun rehearsals and plans to give an oratorio in December

in the Eastman Theater, as was done last year. As formerly, local singers will probably take the solo parts.

Public school music, under the able supervision of Charles H. Miller, moves on apace with high school and junior high school orchestras in full swing. An ever-increasing number of young people demand instruction. With the addition of Mr. Miller and several others from the department of music in the public schools to the Eastman School faculty, the coordination of public school training given by the Eastman School of Music with that of the practical work of the schools will be very close.

The Tuesday Musicales has a large membership and is starting a series of lectures on various aspects of music, these lectures to be illustrated by club members. Aside from the regular series of twelve lectures and recitals to be given in Kilbourn Hall, the club is planning Sunday afternoon concerts for children. These concerts are to be given in the assembly room of the fine new building of the Women's City Club, and with the cooperation of the latter. Club members and other local artists will give the programs, and considerable interest is aroused over the plans.

The David Hochstein Memorial School on Joseph Avenue opened with many more applicants than could be accommodated. A staff of teachers from the Eastman School of Music is kept busy there. Harold Gleason, director, is well satisfied with the interest shown in the school and the substantial support it receives, and feels that it plays an im-

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[Continued on page 125]

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THE CONGRESS
CHICAGO

Chicago

[Continued from page 119]

Phillips will have a very active season for their interesting list of artists.

Among other artists who will conduct their concert activities from Chicago are the Gali de Mamay Ballet; the Muenzer Trio; the Gordon String Quartet; Rollin Pease, bass-baritone; Helen Fouts Cahoon, soprano; Gladys Swarthout, mezzo-soprano; Harriet Case, soprano; Dorothy Bell, harpist; Goldie Gross, cellist, and Theodora Sturkow Ryder, pianist.

The activities listed above will provide a busy season for Chicago musicians and audiences. The spring's most important event will be the North Shore Music Festival, of which Carl D. Kinsey is business manager. An important feature of this gala festival, in which the Chicago Symphony and distinguished soloists will take part, will be the award of a \$1,000 prize to the composer of the best orchestral work submitted to a jury of prominent musicians.

The summer's chief event will be the season of out-door opera at Ravinia, under the direction of Louis Eckstein. Plans for the repertoire and principals are as yet tentative and have not been announced. But it is understood prominent musicians and a large repertoire will be employed, as in seasons past, to make interesting a season of more than ten weeks.

EUGENE STINSON.

Charles Marshall Sings in Quincy, Ill.

QUINCY, ILL., Oct. 11.—The Civic Music Association presented Charles Marshall, tenor of the Chicago Opera, assisted by Edith Orens, contralto, and Violet Martens, accompanist, at the Empire Theater on Oct. 8. The artists were cordially received and the Civic Music Association was congratulated on its work in making the concert a success.

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CHICAGO TO SEE BALLET

Adolph Bolm's Company is Booked with
Thamar Karsavina

CHICAGO, Oct. 11.—The Bolm Ballet Intime, under Adolph Bolm, will give its first Chicago performance on Thanksgiving afternoon, Nov. 27, with Thamar Karsavina making her local debut.

The first half hour of the program will be given by Eric De Lamarter and his solo orchestra, which will play music especially written for a small body of players. The ballet will appear in "Foyer de la Danse," after the painting by Degas. The music will be Chabrier's, and the setting by Nikolas Remisoff. Mme. Karsavina will probably give her "Nursery Rhymes" dance. A ballet by Mozart and other short dances will complete the program.

A special curtain has been designed for the theater by Mr. Remisoff. Later performances of the ballet in Chicago will be given on Nov. 29 and early in December.

Chicago Noon-day Recitals Will be Resumed

CHICAGO, Oct. 11.—Noon-day recitals in Kimball Hall were resumed on Oct. 3. It is expected the series will continue on succeeding Fridays until June. Musicians engaged for October include Monica Graham Stults, soprano, and Walter Allen Stults, baritone, for the first concert; Mabel Sharp Herdlen, soprano, and Rose Lutiger Gannon, contralto, Oct. 10; the Florentine String Trio, Oct. 17; Daphne Edwards, pianist, and B. Fred Wise, tenor, Oct. 24, and Dawn Hulbert, soprano, and Ida Divinoff, violinist, Oct. 31.

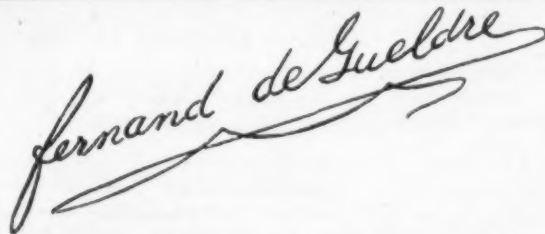
Birchwood Choir in Chicago is Enlarging Membership

CHICAGO, Oct. 13.—William Boeppler, one of the conductors at the mass choral concert in the Coliseum in June when the United German Singing Societies met here, commenced rehearsals with the chorus of the Birchwood Musical Club, a body of sixty voices, on Oct. 2 in the Rogers Park Woman's Club Building. This chorus plans to enlarge its membership. Applications are being received by the chairman of the membership committee.



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New Orleans Still Feels Loss of Historic Opera House

NEW ORLEANS, LA., Oct. 11.—Is New Orleans living up to its musical traditions? The indifference to things musical of a large part of the population of New Orleans who were in the old days enthusiastic opera devotees would seem to prove the city to be in a somewhat precarious condition from the concert manager's point of view.

The burning of the French Opera House a few years ago was a blow from which New Orleans musically and artistically has never quite recovered. Destroying an interesting historic building, the flames seem to have consumed also an atmosphere of old-world enthusiasm for music and a habit of attendance, so to speak, which nothing but the re-building of the temple of music and culture can re-animate.

New Orleans has changed, and one is prompted to ask whether the invasion of the Nordic race has not set up, in place of the Latin love of beauty, a standard appealing more to the intellect than the emotions? Yet, New Orleans may emerge from the process of evolution to claim her heritage as one of the leaders in musical thought, and that she will do so is now a confident hope.

Up to a few years ago musical education here was in the care of local and foreign private teachers. Many of these came with the imported French Opera troupes from France and afterwards remained in the city. Fourteen years ago Newcomb Memorial College opened a department of music under the direction of Leon Ryder Maxwell of Massachusetts, with Dr. G. Ferrata as head of the piano division; Alice Waddell and Amy Reed, instructors in piano, and René Solomon instructor in violin. All these members are still in the faculty except Miss Reed. Walter Goldstein, Edé Flotte Ricau, Virginia Westbrooke, Clara del Valle de Marmol and Margaret Holder have since been added. A determined effort is being made to build a suitable music building to match in some degree its art school.

Conservatory Activities

The New Orleans Conservatory of Music and Dramatic Art founded and incorporated in May, 1921, with a faculty of fifteen teachers of piano, voice, violin and other related subjects usually offered in a high grade conservatory, has been particularly successful in attracting members of all musical factions to its artistic circle. In its oratorio society and its symphony society conducted by Ernest E. Schuyten, a graduate of the Royal Conservatory of Brussels, some of the best of the French and American singers of the city have given pleasure to their audiences and acquired musical experience in the concerts given yearly. These concerts also give an opportunity for the Conservatory orchestra to show what excellent orchestral material is available in the city. During the season of 1924-25 the String Quintet, consisting of E. E. Schuyten, first violin; Ella de los Reyes, second violin; Henry Wehrmann, viola, and Otto Fincke, cello, assisted by Mary Muir Bays, piano, will present in concert the Schumann Quintet and a similar work written by Mr. Schuyten, which received favorable comment on its initial presentation at the Tulane Summer School Concert in July of this year. Mary M. Scott, teacher of piano, is vice-president and supervisor of studies at the Conservatory. Other members of the faculty are Cammie Allen, piano; Violetta D. Huard, piano; Jane Foeder, opera; Frederick Greene, wood-wind instruments; J. G. Lugano, Italian diction; Mme. A. de Chateaufort, French diction; Mary V. Molony, piano, organ and vocal coach; Eugénie Wehrmann-Schaffner, piano; Albert A. Levy, brass instruments; Ernest E. Schuyten, violin, harmony and composition; Mrs. Harry McCall, English diction; Jane Austin Tuttle, voice; B. F. Hanley, dramatic art. The associate professors are Mrs. Regina Frey Chauvin, piano; Carmen Valenzuela Maréchal, piano; Ella de los Reyes, violin; Yolande de Reyna, theory and solfeggio; Marietta Alfonso McMurray, voice.

Eugénie Wehrmann-Schaffner of the faculty, who has returned to New Orleans after a three months' sojourn in Paris, will repeat this year the tour she made last season throughout the South-

ern States as an Ampico artist. Mary V. Molony, accompanist, is a member of the Conservatory faculty and organist of the Touro Synagogue. She is busy preparing choral programs for the Saturday Music Circle, of which Mrs. Mark Kaiser is president. Excerpts from "Boris Godounoff" and "Prince Igor" will be given with the amateur and professional resources of the club and probably a repetition of Debussy's "L'Enfant Prodigue" in its entirety. Miss Molony will also have this year the classes in piano and theory in the Academy of the Sacré Couer in St. Charles Avenue and will continue as professional accompanist in the Polyhymnia Circle, of which Theresa Cannon Buckley is conductor.

In the Churches

There is really fine music in the churches of New Orleans, nearly all having professional singers in quartets and and double quartets. The double quartet in Touro Synagogue is particularly fine. It includes Mary Muir Bays and Bianca Sherwood Mcrairie, sopranos; Mrs. J. Lawler Wright and Kitty Levy, altos; LeRoy Snyder and George Nungesser, tenors, and Campbell Cooksey and R. Van Winkle, basses. Mary V. Molony is organist and choirmaster.

Excellent male choirs entirely of paid singers are employed for the Gregorian services in the two Jesuit churches, the Immaculate Conception in Baronne Street, of which Leonard Drueding is organist and choir director, and the Church of the Holy Name of Jesus in upper St. Charles Avenue, of which Victor Chesnais is organist and choir director.

Christ Church Cathedral has given, and is to continue to give the coming season, splendid musical services emphasizing the vesper service on Sunday afternoons. The director and organist is Edward C. Austin. He has presented, with the cooperation of choirs of other Protestant churches, excerpts from Brahms' "Requiem" and Mendelssohn's "Elijah" as well as Stainer's "Crucifixion" during Lent of last year, and is to repeat this activity on a larger scale next season. He will also continue his organ recitals for the public school children.

In the heart of the Vieux Carré is the Roman Catholic Cathedral of St. Louis, where the High Mass attracts visitors and music-lovers. Under the capable direction of Theresa Cannon Buckley excellent music, though not Gregorian, is frequently given.

Cuthbert Buckner believes she has originated a novel variation for the extension of the volunteer choir plan in various Protestant churches. Many young singers are poor musicians, and it is Miss Buckner's idea to gather as many of these young people together in one choir as she can and give each one an opportunity for solo work after sight reading and ensemble work has been satisfactorily accomplished. These soloists will fill the need of churches requiring substitute singers, and she hopes eventually that her choir will be a kind of clearing house for soloists for the various churches. Miss Buckner is at present the State chairman for Louisiana of the National Federation of Music Clubs.

Public School Music

New Orleans within the last twelve years has marched steadily shoulder to shoulder with the advance guard of modern thought in public school music. This was the first large city to cooperate with the National Bureau for the Advancement of music. The ninth annual music memory contest will be held this year. Through the courtesy of Robert Hayne Tarrant, with the Cincinnati Symphony, and an organization backed financially by a local business man, E. V. Benjamin, with the St. Louis Symphony, the public school children have had many opportunities to attend symphony concerts; and at these concerts one number is always sung by the boys and girls with orchestral accompaniment, in addition to the regular program. This season, in March, Benoit's "Into the World" is to be sung by 400 children of the public schools with the St. Louis Symphony, Rudolph Ganz conducting.

The Negro children of the public schools will give the fourth annual concert of spirituals in February. This is a singing contest and prizes are offered for excellence in tone, pitch, enunciation and ensemble. Mary M. Conway is di-

rector of public school music in New Orleans. Her plans for this season are centered about the increase of student orchestras in the elementary schools. The high school orchestras are conducted by George Paoletti.

Musical Organizations

New Orleans Philharmonic Society presents a series of five artist recitals each season. Corinne Mayer is president; Mrs. Mark Kaiser and Mrs. Rathbone DeBuys, vice-presidents; Mabel Hobbs Roehl, secretary and treasurer.

The Musical and Literary Club, Mrs. C. Milo Williams, president, gives monthly recitals by amateur and professional soloists.

The Polyhymnia Circle, Theresa Cannon Buckley, president, is a choral club with professional soloists. Concerts are given in homes of members.

Le Cercle Lyrique, Mme. Dupuy Harrison, president, Henri Wehrmann, conductor, is a choral club with amateur soloists.

New Orleans Music Teachers' Association, Walter Goldstein, president, has monthly meetings devoted to subjects interesting to the teachers.

The Novelette Trio, a professional group consisting of Lucienne Lavedan, harpist; Gladys Pope, violin, and Sarah Lob, cellist, will be heard in several concerts this season in the Roosevelt Hotel.

New Orleans Conservatory Quintet, E. E. Schuyten, first violin; Ella de los Reyes, second violin; Henri Wehrmann, viola; Otto Fincke, cello; Mary Bays, piano, is a professional group planning to give monthly concerts.

Of the New Orleans Choral Club, Eola Berry Henderson, soprano soloist in Napoleon Avenue Presbyterian Church, is the organizer and moving spirit.

The Music Committee of the Association of Commerce is busy on plans for the National Music Week in May, 1925. Through a special bureau in the Association of Commerce, citizens may apply for information and advice on the selection of a music school or teacher.

The New Orleans Grand Opera Company, under the baton of Ernesto Gargano, will be heard during November.

The Philharmonic Society will present the quartet consisting of Harold Bauer, Bronislaw Huberman, Lionel Tertis and Felix Salmond Feb. 2; Efrem Zimbalist, Feb. 26; Arthur Schnabel, pianist, March 16; and Feodor Chaliapin, April 22, all in the Athenaeum.

The first concert of the Tarrant Series will be the DeReszké Singers in November in Jerusalem Temple.

The New Orleans Symphony Association, of which E. V. Benjamin is president, will present the Minneapolis Symphony in a series of three concerts, Feb. 13 and 14; children's matinee on Feb. 13; and the St. Louis Symphony in three concerts, March 27 and 28 and the childrens matinee on March 27, all in the Athenaeum.

There will be concerts by local professional musicians and under the auspices of the various clubs and circles, monthly organ recitals in the Elks' Home by Henri Wehrmann and concerts by the Tulane University Glee Club, of which Mr. Wehrmann is also conductor.

MARY M. CONWAY.

Rochester, N. Y.

[Continued from page 123]

portant part in the musical life of the community.

The Eastman School of Music under the new director, Howard Hanson, is a center of activity. The faculty includes a number of new members, one of whom is Ernest Bloch, who comes in January to conduct master classes. Mr. Hanson expresses himself as much interested in the School and its fine possibilities, and anticipates a full season's work. He is much pleased with the expert organization work done in the School and looks forward to bringing out some fine artists. Registration this year is over 2000.

Eugene Goossens, English conductor, is giving a series of afternoon concerts with the Rochester Philharmonic Orchestra. One evening concert will be heard on Oct. 16. Afternoon concerts will continue through October and November. One or two may also be given in December. Albert Coates comes in January to conduct the Philharmonic under the same arrangement with the two conductors as last year. In addition to conducting the Philharmonic concerts, Mr. Coates will choose men from the Philharmonic to form a little Symphony Orchestra, which will give one recital in each of the Kilbourn Hall series. Music to be played by the Little Symphony will be music written for such a group. Mr. Coates writes that he has found some interesting modern works abroad as well as some old ones, scored for small orchestra and all new to Rochester. Mr. Coates will also give a series of matinee concerts with the Philharmonic.

MARY ERTZ WILL.

ERNEST CARTER

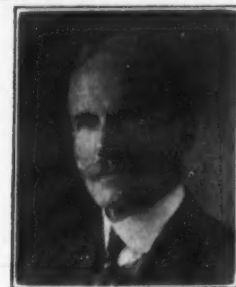
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NAMBA or THE THIRD STATUE, Oriental Ballet Pantomime, Scenario by Grace Jones McClure. Presented by Columbus School for Girls, Columbus, Ohio, June 2, 1924, with a cast of 150.

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Baltimore, Md.

[Continued from page 53]

Jan. 5; Giovanni Martinelli, Feb. 2; Olga Samaroff and Ernest Hutcheson, Feb. 24. The Albaugh Concert Bureau further announces Lyric bookings for the five concerts of the Philharmonic series, which shows the following schedule: Sophie Braslau, Nov. 3; Renée Chemet, Nov. 24; Elvira de Hidalgo, Jan. 23; the Philharmonic Orchestra, Willem Mengelberg, conductor, March 11, and Alfred Cortot, March 17. Besides these courses, Mr. Albaugh has booked the Harvard Glee Club, Paul Whiteman and

his orchestra and Isa Kremer. He is negotiating for a series of the "Ring" in English to be given in the Lyric early in the season.

The Wilson-Greene Concert Course shows the following bookings at the Lyric: Jascha Heifetz, Nov. 10; Dusolina Giannini, Dec. 3; Toti Dal Monte, Jan. 16; the Boston Symphony, Serge Koussevitzky, conductor, Jan. 28, and Ruth St. Denis, Ted Shawn and the Denishawn Dancers, Feb. 19. Mrs. Wilson-Greene will manage the local season of the New York Symphony under Walter Damrosch and Bruno Walter. The

prospectus of the Baltimore series gives the following dates: Nov. 12, Dec. 10, Jan. 14, Feb. 18 and March 18. Paul Kochanski and Felix Salmond, Samuel Dushkin and Lionel Tertis will form an ensemble to present double concertos by Brahms and Mozart. Tito Schipa, tenor, is listed as one of the soloists. The Ninth Symphony, with soloists and chorus, is proposed for the final concert of the series. Mrs. Wilson-Greene will manage other important musical events, including Tamaki Miura in "Madama Butterfly" on Oct. 18.

The concert course given by the Maryland School of the Blind last winter encouraged Octavia Alpiser, manager, to plan another group of recitals for the coming season. Dr. Bledsoe, superintendent of the school, authorizes appearances in November, December and March of Frederick Gunster, tenor; Marcel Grandjany, harpist; Hazel Knox Bornschein, soprano; Franz Bornschein, violinist, and Alderson Mowbray, pianist, in a costume recital.

Choruses Active

George Castelle, conductor of the Castelle Ensemble and the Meyerbeer Singing Society, is planning vocal concerts to give these groups opportunity to display operatic training. Scenes from various operas will be given as in the past. Stress is placed upon the study of traditional choral numbers, besides operatic ensembles and choruses. Mr. Castelle promises to give the initial local performance of Franz C. Bornschein's "The Dying Decadent," "Daybreak" and another prize-winning chorus, "The Sea." Virginia Castelle, accompanist, will assist in preparing these programs, which are scheduled for mid-winter and early spring performances.

The Metropolitan Club Male Chorus, Eugene Wyatt, conductor, will start the season with a membership of 200. Mr. Wyatt begins his duties with the club this season and plans to give attractive programs in the club's home in Lehman Hall. It is intended to feature competitive choral concerts to increase the club's influence. Mr. Wyatt is also engaged in leading the Treble Clef Club, which has worked to advance the cause of American choral music and has given stalwart support to works of local composers. Concerts of the Treble Clef Club are to be given in St. David's Hall and in the Maryland Casualty Company's Auditorium through the winter.

David Melamet has been appointed conductor of the Mount Vernon Place Methodist Episcopal Church choir to succeed Dr. Knight. Sacred concerts will be prepared for the evening services.

[Continued on page 128]

MASON CITY MUSICAL ORGANIZATIONS UNITE

Iowa Association Sponsors Combined Lyceum Course For Winter

MASON CITY, IOWA, Oct. 11.—A new organization, to be called the Mason City Entertainment Association, composed of the Woman's Club, Chamber of Commerce, Matinée Musicale, Y. M. C. A., Y. W. C. A., and the public schools, is sponsoring a lyceum course of five numbers for this season. The musical events are the Russian Cathedral Quartet, Oct. 9; Aborn Opera Company presenting "Martha," Nov. 10; and the Zedlers Quintet, Feb. 28. The Y. W. C. A. which usually engages a lyceum course has given it over to this new association.

The Matinée Musicale Club opens its year with a luncheon and program of music on Oct. 7. The new officers are: Josephine Hollenbeck, president; Ruth Stevens, vice-president; Blanche Rankin, secretary and treasurer. The club meets twice a month and the study for this year will consist of current events in the musical world and miscellaneous topics, including opera, folk-music, American women composers and other subjects. There will be two guest days during the year, several Sunday vesper concerts, and one evening program open to the public. This club has sponsored National Music Week in this city, but in 1925 the new organization will have charge of the celebration. With such a combined force for musical development, it is safe to predict that this will be a banner year for music in this city of 25,000. The municipal band, composed of many professional players from all over the country, has given concerts several times a week during the summer to record audiences.

The chairman of the music department of the Woman's Club, Mrs. W. H. Hathorn, states that meetings of her department have been planned for the year, for musicians and all who are interested in music. The music department of the high school is planning pupils' recitals once a month, throughout the school year and an operetta, as well as one or two public concerts of all musical organizations of the schools. H. S. Olsson is director, Marie Fuller, violin instructor, and Mabel L. McEwen, piano instructor.

The Lincoln band of the schools with thirty members, gives concerts and is ready at all times to help in municipal festivities. The members are from the grade schools and are under twelve years of age. Each of the grade schools has an orchestra, holding regular rehearsals. Many of the members have become so enthusiastic that they have joined church orchestras. The more advanced members have formed an organization known as the Musical Union Orchestra.

Approximately fifty per cent of the high school and junior college pupils take music courses. Most of the band and half of the orchestra instruments are owned by the high school and loaned to members, and much of the music is owned by the school. Full academic credit is given if practice is one and a half hours a day, and a third of a credit is given for work in organizations. This is the seventh year that violin and piano have been taught in the public schools here.

One of the musical organizations that does much for the music of the city is the Chamber of Commerce Glee Club, of about forty members, led by Harry Keeler and accompanied by Mabel McEwen. It plans public concerts here, and in nearby towns. This is the largest Chamber of Commerce club of singers in the State. BELLE CALDWELL.

TOLEDO, OHIO.—Norma Schelling Emert, contralto, is preparing seven operas for this season.



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Community Spirit Rules in Springfield, Ohio

Big Concert Course to Be Presented at Low Subscription Rate—Civic Orchestra to Give Programs—Oratorio in Preparation

SPRINGFIELD, OHIO, Oct. 11.—Prospects for the season look unusually bright. Especially is this true in the matter of concerts and recitals planned with the idea of giving the music-loving public the best in music at the lowest possible prices. Springfield has had unusual advantages for a city of 70,000 population, for it has heard the best of artists at prices for an entire course that are usually paid in the larger cities for a single concert.

The list announced for this year's artists' course includes notable names. The course is managed as a community project under the auspices of the music committee of the City Federation of Women's Clubs. Eleanor B. Nassau, who has efficiently managed it for some years past, will again be at the helm, and it is hoped to make enough money to wipe out a deficit incurred by a bank failure.

Tito Schipa of the Metropolitan will give his first concert in Springfield, Nov. 5. The opening concert of the series will be on Oct. 14, when Edward Johnson, Clarence Whitehill, Mabel Garrison and Marion Telva will be heard. Arthur Middleton and Marie Sundelius will appear on Nov. 18. According to numerous demands for the Cleveland Orchestra, which is a decided favorite here, the music committee has booked it for March 31. Cecilia Hansen, violinist, will be heard on Jan. 13, Mario Ivogün, soprano, and Salvatore de Stefano, harpist, on Feb. 24, and Guy Maier and Lee Pattison on Dec. 9.

The Springfield Civic Orchestra, Charles L. Bauer, conductor, is arranging a big program of rehearsals for the coming season. The exact dates of the public performances have not yet been determined, but they will probably be shortly before Christmas and in the early spring. This orchestra is composed of the best local players, who give their services free.

Activities of the Wittenberg School of Music, of which Frederick Lewis



1, Mrs. William Mackenzie, President Fortnightly Musical Club; 2, Anna Marie Tennant, Music Critic of the "Daily News" and Correspondent for "Musical America"; 3, F. L. Bach, Head of the Wittenberg School of Music; 4, Emory Ballentine, Supervisor of Music in the Clark County Rural Schools; 5, G. R. Humberger, Supervisor in the Springfield Public Schools

Bach is director, began Sept. 16, with the classes in pedagogy, piano, organ, voice and violin filled. Two new instructors have been added to the staff, Mme. Gunhild Bonde-Ladd of Denmark, head of the vocal department, and De Forest W. Ingerham of New York, head of the violin department.

The school is now in its third year and students come from all over the country. It has been found necessary to enlarge the school and plans are being made for the purchase of a much larger building.

John Thomas Williams will have

charge of the male chorus, which began rehearsals Sept. 19 for the presentation of "Messiah" during Christmas week, and "The Seven Last Words of Christ" during Holy Week. Prof. Bach conducts the women's chorus, and the combined women's and men's choruses will give Haydn's "Creation" under his leadership in the spring.

Mme. Ladd will give her first recital the last week of October and this will be followed by Mr. Ingerham in violin recital. With Professors Bach and Williams, Mr. Ingerham will give a series of sonata recitals this fall.

Besides those mentioned, the faculty includes Ella Gaver, instructor in public school music supervision, and Marshall P. Bailey, instructor in organ and piano.

Charles Keep, former head of the vocal department of Wittenberg College, will present pupils in some of the prologues to motion pictures at the Regent Theater. Upon the return of Ralph Zirkle, head of the Zirkle studios, from Europe, Mr. Keep and Mr. Zirkle plan to expand their studio activities and establish a school of music.

G. R. Humberger, supervisor of music in the public schools, will form an orchestra and chorus in every public school in the city. These will be composed of children who show special talent. In the spring, two-nights' festival will be given by children who have shown the most talent during the school year. The policy of the public school music department will remain practically the same.

Paul Whiteman's Band will play in Memorial Hall on Saturday night, Oct. 25, under the management of Eleanor Nassau.

Among the innovations to be introduced by the Fortnightly Musical Club is the change of the autumn and winter twilight organ musicales from the regular meetings to Sunday afternoons. A woman's chorale has been formed and will take part in the programs of the year. Another innovation is the study course in music understanding, which will be a part of various programs. The meetings began Sept. 30, with a reception and artists' recital, and will close on May 5.

Robert Brain, head of the Brain Conservatory, and Ebbie Moyer, head of the musical kindergarten, announce their classes well filled and that their schools will be conducted along practically the same lines as formerly.

Students of Wittenberg College are now singing and playing a new march, "The Spirit of Wittenberg," music by B. D. Gilliland, head of the College band school, and words by Dr. Albert H. Studebaker.

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[Continued from page 126]

Works of contemporary composers will be sung by the selected choir. Mr. Melamet conducts the Baltimore Opera Society. Financial support for the con-

tinuation of the society has been secured. The Baltimore Music Club, through its president, Mrs. Louis K. Gutman, announces a season of extended musical activity. The impetus gained from the initial season has encouraged the president and the board of directors to outline a complete schedule of fortnightly events. A string quartet, a chorus of forty under Henrietta Baker Low, a

string ensemble, and individual soloists will present programs showing the development of American music in its various forms. Lecture programs and music by local composers will add to the plan.

Public School Credits

The Department of Education will increase the attention given to music credits in public schools. The supervisor of music, John Denues, chairman of the committee on music credits, announces that a clearer understanding of the aims and requirements of the music course were settled at a recent meeting. A closer relationship between teachers and the music credit committee has come about. Mr. Denues, with his assistants, has arranged a broader application of music study from which credit follows. The city high schools are developing choral and orchestral bodies which aim to present programs throughout the scholastic term and to provide special programs for commencement exercises.

The Musical Association of the Johns Hopkins University which governs the functioning of the Johns Hopkins Orchestra, Charles H. Bochau, conductor, through its president, Edwin Turnbull, reports a continuation of its activities. The orchestra is a useful means of arousing community interest. Its remarkable growth has been due to the indefatigable efforts of the conductor and the president. Its programs show initial performances of American music, having offered works by Edwin Grasse, Gustav Strube, Edwin Litchfield Turnbull and others.

Elizabeth Gutman's manager plans to have this Baltimore artist appear in costume recitals locally, and in Richmond, Washington, Lancaster and Detroit. Her programs will contain works by D'Indy, Cassella, Castelnuovo-Tedesco, and Eugene Bonner, the American composer whose opera is to be produced in the Théâtre des Champs Elysée, Paris.

An instance of the broadening musical educational advantages in the city is found in the establishment of the Lyric Music School. This new institution starts its career with a staff of young teachers as follows: Samuel Lesinsky, director; Robert Priest, Edward Boecker, Louis C. Schwartz, Maurice Friedman, William Fulton, William H. Weyforth and Meyer C. Friedman. The enrollment for the opening term has been encouraging. **FRANZ C. BORNSCHEIN.**

Many Attractions for Louisville, Ky.

LOUISVILLE, Ky., Oct. 11.—Music-lovers here will find many attractive events on the list to be presented by P. S. Durham. Among the artists and organizations he will bring to the city are Jascha Heifetz, Tito Schipa, Thamar Karsavina, New York Trio, Josef Hofmann, Sophie Braslau, Claudia Muzio, San Carlo Opera Company, Paul Whiteman's Orchestra, the Cincinnati Symphony and the St. Louis Symphony. Mrs. Ona B. Talbot will present Rachmaninoff, Kreisler and Geraldine Farrar, and three other attractions. The Woman's Club, in accordance with its custom established during the last few years, also contemplates the engagement of notable artists. **JAMES G. THOMPSON.**

Choruses and Bands Will Provide Music in Greensboro, N. C.

GREENSBORO, N. C., Oct. 11.—Greensboro will have a very active season. The Choral Society, under Wade R. Brown, will assemble for rehearsals early in the fall, as the yearly festival plan has been made a certainty by subscribers pledged to insure its success for a period of five years. The concert course, under the management of Lessie Lindsay Wharton, will open sometime in January. Both the North Carolina and Greensboro Colleges for women will bring artists for concerts. The Civic Band, organized last summer by Frank Hood and Vincent Kay, conductor, will continue giving concerts during the season. Orchestras and bands will be organized in the public schools, this work being under direction of Glenn Gildersleeve, city music supervisor. A new club, the Choral Art, is being formed, under Charles Troxell, the membership to consist of forty selected voices. In concerts the club will be aided by visiting artists. **CHARLES TROXELL.**

WASHINGTON, D. C.—Charles T. Ferry, composer, who was recently appointed organist at the First Congregational Church, which President Coolidge attends, has been engaged for a tour of the South and West this season. In some concerts he will appear with Helen Ware, violinist.

BIG SCHEDULE FOR ST. JOSEPH SEASON

Missouri City Will Welcome Leading Artists—Local Forces Preparing

ST. JOSEPH, MO., Oct. 11.—Mrs. St. Francis Henry Hill, local manager, will abandon her usual custom this fall and present several individual programs instead of a course. The Fortnightly Musical Club will sponsor twelve concerts including five by out-of-town artists. The St. Joseph Choral Society will give three concerts, and the Moila Temple Shrine Band, the leading organization of its kind in St. Joseph, will follow its usual winter schedule of monthly concerts in the Auditorium.

Mrs. Hill's season will open Oct. 21 with Geraldine Farrar in "Carmen," at the Lyceum Theater. St. Olaf's Lutheran Choir will come for a return engagement, Jan. 19; Anna Pavlowa is booked for Jan. 12; Paul Whiteman's Orchestra for March 19, and Ernestine Schumann Heink on April 20.

Mrs. Hill will also present Flotow's opera, "L'Ombre," on Nov. 25, sung by Stella Norelli-LaMont and Suzanne France, sopranos; Carl Formes, baritone, and Obrad Djurim, tenor.

The Fortnightly Musical Club will present Elsa Fern MacBurney and Leola Turner, sopranos, and Anna Daze, accompanist, in costume recital, Oct. 13. Jerome Swinford, baritone, will appear on Nov. 17; Bella Robinson, Kansas City, pianist, on Jan. 12; Dawn Hulbert, soprano, Feb. 23, and the Lenox String Quartet, in a return engagement, March 9. The remaining programs of the club will be arranged by members.

Agnes Neudorff, local soprano, will sing in New Orleans, Chicago and Milwaukee. Lucy Kavanaugh Peery, teacher of voice and director at Francis Street Methodist Church, has arranged an interesting musical program for the church school. She will also present Paul Bliss' "The Feast of the Little Lantern" at the Little Theater in the latter part of November. In October an enlarged chorus choir will sing Mendelssohn's "Hymn of Praise" under her leadership.

School music under the direction of Sarah K. White, supervisor, will gain stimulus from the fact that the spring music festival is to be more elaborate this coming season than ever before. **DEEDIE-MAY AUSTIN.**

SAVANNAH LIST READY

Music Club Plans Full Season of Symphonic and Recital Events

SAVANNAH, GA., Oct. 11.—The Savannah Music Club has planned an excellent program. Several evenings will again be devoted to the younger members, as this feature proved so successful last year. The opening concert on Oct. 23 will be given by three of the most prominent members, Sara McCandless, soprano; C. Stuart West, baritone, and Mollie Bernstein, pianist.

Contracts for the all-star artist series have been signed, and the following will be presented: Trio, John Powell, pianist; Sascha Jacobson, violinist, and Hans Kindler, cellist, Nov. 10; Richard Crooks, tenor, Dec. 15; Dusolina Giannini, dramatic soprano, Jan. 13; New York Symphony, Feb. 9. Florence Easton, soprano, and Giuseppe de Luca, baritone, will appear in April.

The club has heretofore been limited to 200 members, but at the annual meeting in May it was decided to remove this limitation. The membership has been increasing monthly ever since, and it is expected that 300 members will be enrolled before the opening concert. **MRS. W. P. BAILEY.**

TOLEDO, OHIO.—Clarence R. Ball will sing the tenor part in "Messiah" for the third time with the Choral Society next spring. Mr. Ball is soloist at the First Congregational Church and the Jewish Temple.

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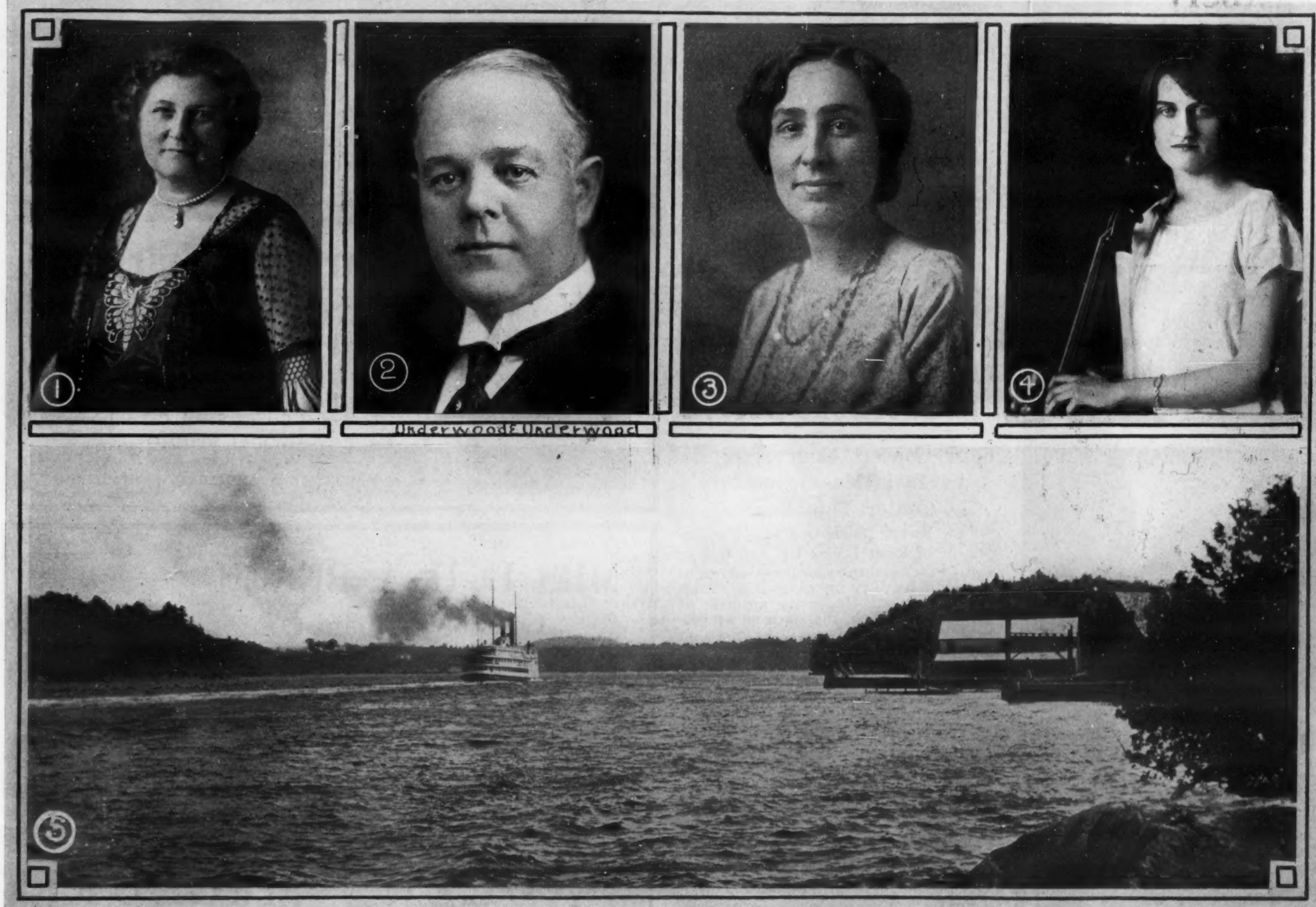
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BANGOR LOOKS FOR BANNER YEAR



1, Mrs. Henry F. Drummond, President of the Schumann Club, Chairman of the Music Committee of the Maine Federation of Women's Clubs, Secretary, Bangor Music Week Committee, Chairman, Community Committee of the Schumann Club, and Chairman, Music Committee of the Athene Club; 2, Otis Skinner, President of the Eastern Maine Music Association; 3, Mrs. Eulalie Collins, President of the Bangor Business and Professional Women's Club, Under Whose Auspices a Fine Lyceum Course Is to Be Given; 4, Faith Donovan, Cellist, Librarian of the Newly Organized Junior Progress Club; 5, View on the Penobscot River, Famous for Its Salmon, and Known as the "Rhine of America"

BANGOR, ME., Oct. 11.—Never has musical appreciation for the highest type of music been more evident than in the plans for Bangor's 1924-1925 season. First in the hearts of all music-lovers came the annual Eastern Maine Music Festival, which William Rogers Chapman has conducted for twenty-eight consecutive years. The festival was held in the Auditorium on Oct. 2, 3, and 4, and the orchestra was the same as in the past few years, being composed of players from the New York Symphony and Philharmonic.

Closely approaching the festival in point of interest comes the Lyceum course, sponsored by the Bangor Business and Professional Women's Club, of which Mrs. Eulalie Collins is president, and Flora E. Weed, chairman of the Lyceum course. The course, given in the City Hall, for its second season, presents Della Bartlett, assisted by the Russian Balalaika Orchestra, on Feb. 7. On Jan. 20 "The Cotter's Saturday Night," a comedy with music and dramatic action will be staged by the company. Katherine Teft Jones, dancer, and Georgia Price, harpist, will give a joint program on Jan. 20, and there will be other attractions, non-musical, in the course.

The Schumann Club, of which Mrs. Henry F. Drummond is president, presents an ambitious program, the year's schedule opening on Oct. 15 with the reception at the home of the president. Other events have been arranged as follows: Oct. 21, American music, Mrs. Dorothy Doe Hicks; Nov. 5, French and Italian operas, Anna Strickland; Nov. 18, lecture or recital; Nov. 26, Norwegian, Swedish, and Russian music, Ruth Newcomb; Dec. 3, German opera, Mary F. Hopkins; Dec. 28, community concert, Mrs. Henry F. Drummond, chairman; Jan. 7, music memory contest, Hilda

Donovan; Jan. 20, recital, Ellen M. Peterson; Jan. 28, Coleridge-Taylor, H. T. Burleigh, and other composers of African descent, Maude Russell; Feb. 3, organ recital, Mrs. Edwin L. Howes; Feb. 11, Indian music, Mrs. George T. Bowden; Feb. 18, patriotic program, Mrs. Frank P. Banks; March 4, Southern melodies, Mrs. Roscoe Wing; March 18, glee club, Ruth Holden; March 31, costume recital, Mrs. Wilbur E. Pierce, Mrs. Carrie O. Newman.

So great was the success of the lecture-recital given by Grace Hodsdon Boutelle of Minneapolis, Minn., in which she was ably assisted by W. Scott Woodworth, baritone, president of the Minneapolis Symphony Club, at the Penobscot Valley Country Club, the prospects are that another will be given sometime next summer.

At the present time it is impossible to make any definite statement concerning the plans of Mr. Chapman for the annual concert given under his direction.

The Bangor Trio composed of A. Stanley Cayting, violin; James D. Maxwell, cello, and Mary Hayes Hayford, piano, will again give its series of chamber music recitals at Andrews Music Hall.

Bangor's first celebration of National Music Week met with unprecedented success, and plans are already under consideration for the second celebration in charge of a committee of which Adelbert W. Sprague is chairman.

Orchestra's Policy Unchanged

The Bangor Symphony Orchestra faces some change in routine, though none in policy, through the death of Horace Mann Pullen, the founder. Since the inception of this institution in 1896 the orchestra has held its rehearsals and maintained its headquarters in Society Hall, which Mr. Pullen maintained as a studio, recital hall, and ballroom. The library was also kept in these quarters.

The Pullen estate has given up the hall, together with the library and other effects, and the orchestra now takes up its home in the Andrews Music House Building. The music hall will serve as rehearsal quarters and as repository for the orchestra library and of the Pullen Library, the latter having been bequeathed to the orchestra.

The Pullen library is doubtless the largest orchestral collection in the State. It consists of a large catalog of standard, classical and semi-classical works; chamber music, and a theater and dance repertoire covering a period of over forty years. Pullen's Orchestra was an institution in Maine and was distinct from the Symphony organization. The music in the library that is not adaptable for symphony concerts will be placed in circulation for general, civic, and school use. It will be administered by trustees appointed by the Orchestra from its own membership.

The present conductor of the Bangor Symphony is Adelbert Wells Sprague, who succeeded Mr. Pullen in 1920. Mr. Sprague had previously officiated as assistant-conductor, and, following his selection for the chief post, Mr. Pullen took a chair in the orchestra, undertook some of the details of administration, and held himself always ready to advise or assist in any way the orchestra as its officers might desire. A traditional policy has thus been maintained with perfect cooperation and sympathy. Determination to continue with high purpose and zeal this monument to its founder and cultural asset to the community will mark the efforts of the present stewards, and the rank and file of playing members and supporters.

Conductor Sprague has many new works listed in his plans for the season's concerts. The usual matinee series of concerts will extend from November to April; and other special programs will

be presented. The regular series will be given in the City Hall as usual.

Band and School Activities

The Bangor Band is conceded to be at the highest point of its career. This organization, which delights thousands of people at the summer municipal concerts, and at the "Pops" and other winter events, is quite unique. Made up, for the most part, of skilful amateurs developed from the business and student life of the community, this band has long filled an important and dignified position. Founded in 1859, the members enlisted and served with distinction early in the Civil War, and in 1865 again volunteered to save the city a draft. Twice, in later years, the band has served periods in the National Guard, and in the world war its service flag bore fourteen stars. The success of the band as a musical medium is due as much to the pride which the members take in their work, as to their individual capacities. Rehearsals begin this month, and the customary concert, military, and other activities will again be pursued.

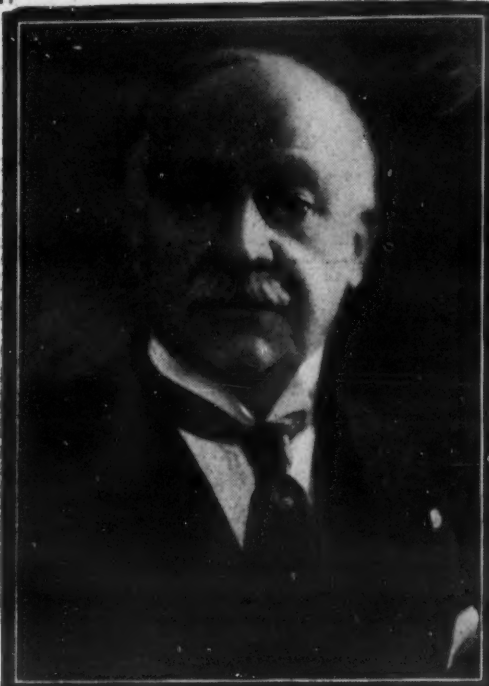
The department of music in the public schools loses this year Mrs. Marion Drake Flanders, who has made a splendid record as supervisor in the grades, for the past two years. She has accepted a position as head of the music department in the schools of Amsterdam, N. Y. Ruth Holden, assistant to Mrs. Flanders, succeeds to the supervisorship. Miss Holden studied public school music methods at the New England Conservatory, and came to Bangor after a productive experience in other places. She has been an enthusiastic and tireless lieutenant of Mrs. Flanders, and together they have worked toward the building of a solid foundation in sight-reading, and class-singing. Mr. Sprague

[Continued on page 130]

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(Signed) Geraldine Farrar

In addition to his work with Miss Farrar, Mr. Ruff has been the teacher of many other artists of the Metropolitan opera, and leading singers in musical comedy, vaudeville and concert.

Re-engaged by the Zoellner Conservatory, Los Angeles, Calif., for Master Classes, Summer of 1925.

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Bangor, Me.

[Continued from page 129]

continues as director of orchestra and choruses in the high school. The usual musical programs will be prepared for the annual exhibition and graduation. Both boys' and girls' glee clubs will be continued. Alton L. Robinson is retained as director of the high school band, and A. Stanley Cayting will continue with the grade school orchestras.

The music department at the University of Maine, under Mr. Sprague, will offer no innovation this year, except that laboratory and research methods, rather than lecture and text book methods will be on the increase in the teaching both of theory and appreciation. The University glee clubs, orchestra, and band, will carry out their individual programs, as well as prepare a joint production of some sort. The music department moves into quarters in the new Building of Arts.

JUNE LOWELL BRIGHT.

FALL RIVER MUSIC SPONSORS ACTIVE

Four Concert Courses to Be Given in Massachusetts Center This Year

FALL RIVER, MASS., Oct. 11.—The slogan, "Fall River Looms Up," applies as well to the coming musical season, as to the cotton industry for which it was originally intended. Under the auspices of the Woman's Club, the sixth of its successful concert courses will be given on Sunday afternoons in the Empire Theater, beginning Nov. 30 with a joint recital by Louise Homer and Louise Homer Stires. The Boston Symphony, under Serge Koussevitzky, will make its annual Christmas week appearance on Dec. 28, with Ethel Leginska as soloist. Percy Grainger, with Cecilia Hansen, will give the third concert in the series on Feb. 8. Paul Althouse and Arthur Middleton are scheduled for the final program on March 29.

The Music Department of the Woman's Club will give a series of musicales, for club members and friends, beginning Nov. 11, when Lois Maier, wife of Guy Maier, will give a piano recital, assisted by Charles Eliot Bell, boy soloist at the Church of the Advent, Boston.

Dr. Eugene Allen Noble of the Juillard Foundation is to speak on "Is America Musical?" on Feb. 9, and the Norris String Quartet of Boston will provide the program on March 9. For guest night, Dec. 13, Lorraine Wyman will give a folk-song recital in Music Hall.

The Fall River Musical Club is bringing the Denishawn Dancers to the Academy of Music on Oct. 16 and on Oct. 17, in the Woman's Club Hall, the Chaminade Club of Providence will provide the program. An organ recital by Thompson Stone of Wellesley will be given in the Central Congregational Church on Dec. 9, and Frederick Tillotson, pianist and Flora Macdonald, soprano, will appear at Temple Hall on Dec. 13. An Oriental program will be given by club members on the afternoon of Feb. 12 at the Woman's Club Hall. The Philharmonic String Quartet of Boston will play on March 12. Howard Godding will be guest artist at the club's annual May luncheon.

The Woman's Catholic Club has listed six musical events, to be held in Anawan Hall on Tuesday evenings. They are: Crawford-Adams Company, Sept. 22; Concertantes of Boston, Oct. 14; Russian Cathedral Sextet, Nov. 11; Fritz Bruch Company, Dec. 9; Boston Chamber Music Club, D. Kuntz, leader, April 14, and the Gertrude Thompson Company on May 12.

L. A. WARNER.

Junior Club Active in Quincy, Ill.

QUINCY, ILL., Oct. 11.—The Quincy Junior Music Club has resumed activities, elected officers and outlined a program for the season. Mary Erma Chumbley is sponsor. In November two members will give a costume song program. December will be devoted to a Christmas play and the study of carols. January will bring a debate on jazz. In February a colonial program in costume is planned, and Irish tunes and dances will be the March features. A spring program has been set for May, and national music week in May will bring the close of the club's season.

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Portland, Me., Music Commission Has New Plan

PORTLAND, Me., Oct. 11.—Portland is busy preparing its music season for fall and winter. Possessed of a magnificent municipal organ, a music commission vitally interested in bringing free organ music to the masses, a festival chorus of oratorio and grand opera caliber, a men's singing club, a women's choral society, a branch of the American Guild of Organists, the oldest women's music club in the country, numerous senior and junior music groups affiliated with the State and National Federations of Music Clubs, several piano and ensemble music schools and a well equipped department of music in the public schools, Portland bids fair to witness the most active music year in its history.

Triumphant echoes of the recent Western Maine Music Festival encourage and call for united and extraordinary effort in the cause of music in our country. Twenty-eight annual music festivals and twelve years of municipal organ concerts are reflected in the schedule of coming musical attractions for Portland.

The Portland Music Commission has tentatively under consideration a list of prominent artists from which a selection will be made depending upon the amount of subscriptions received. In the early years of municipal music in Portland the citizens accorded their hearty support to the music commission in its endeavors to bring the enjoyment of good music within the reach of all, and, through the Kotschmar Memorial Organ, the people became interested in hearing the best compositions of the masters.

Later special concerts were added to the general musical program of the city and a course including organ numbers by artists of renown was created.

These courses were then well patronized. Advancing cost of artists, consequent increase in ticket prices, general higher living costs, war time activities and a subsequent relapse into private activities which led to a disregard for dates of municipal concerts in making plans for purely personal enjoyments—all these factors forced the music commission to give increasing attention to the necessity of making the municipal course a financial success. The commission was compelled to concentrate upon this one function to the exclusion of those activities connected with the original idea. In the early years the commission re-



First and third photos by Jordan.

PROMINENT IN MUSICAL LIFE OF PORTLAND, ME.

Left to Right: William S. Linnell, Chairman, Portland Music Commission; Alfred Brinkler, Acting Municipal Organist, Conductor, Men's Singing Club and Regent of Portland Branch of New England Chapter, A. G. O.; Fred Lincoln Hill, Leader of Portland Kiwanis Chorus

ceived sufficient income to enable it to pay back to the city the amount appropriated for organist's salary. In later years the margin so dwindled that, owing to a falling off from about 1400 seats to 900 seats, a small surplus of \$2,500 became, about June, 1923, a deficit of about \$4,400. During the concert season just passed course tickets dropped from the 900 seats of the previous year to less than 750 seats, which increased that deficit.

This situation leads to the conclusion that the special concerts patronized as they have been the last few years cannot be conducted on the same basis as heretofore, and has led the commission to adopt a plan of action as more nearly representing the ideal conceived by the donor of the organ (Cyrus H. K. Curtis of Philadelphia) and the project of municipal music.

The summer concerts will be continued, for the enjoyment of Portland's musical facilities by summer visitors advertises Portland and yields a substantial revenue to the commission. The municipal organist must find time for self development along the line of composition.

Conceding the desirability of preserving these two features, the balance of

the commission's plan is divided into three parts:

First, the Sunday afternoon organ recitals and community services will be emphasized and a reasonable number of free week-day evening recitals will be added. The opportunity to hear good music free of charge will be enlarged and the great mass of the people encouraged to attend.

Second, Portland's own artists and students will be given encouragement through opportunity to be heard under the auspices of the commission. It will offer to the local school supervisor of music the fullest opportunity to make use of the facilities of the commission, in giving the school children everything to enable them to participate in frequent musical activities and in turn to give to the people of Portland many demonstrations of their work, such as that given in national music week. In other words, the commission intends that the organ shall mean something to the children of Portland and that they shall grow up in the knowledge that their musical development is of intense interest to the city.

These two parts of the plan should be supported through city appropriation.

Third, a series of special concerts such as those heretofore given during the winter months will be undertaken, but only if the public will support them and then only to the extent that support is indicated by subscriptions secured prior to the engagement of the artists. The cost of such a course if it is given will be kept within the amount of revenue obtained. The commission believes the city should not engage in the concert business as a money making venture in competition with private individuals who desire to promote such ventures. The

value of an artist should not be measured by box-office receipts. In brief, in the opinion of the commission, its members should be enabled to devote their judgment toward giving Portland the best to be had with the resources available. They should be assured in advance of the necessary support with money, attendance and non-interference of conflicting attractions.

The commission can be guided in the scope of its activities in the first and second parts of its plan by the amount of appropriation made by the City Council. The City Council will in turn be guided in appropriating the taxpayers' money by public sentiment publicly expressed and brought to the attention of the council. Public demand thus becomes the gage by which free or minimum cost musical advantages will be provided.

The third part of this plan is the portion which demands an immediate, definite, direct answer by the people interested in the special concert course. They and they alone can answer the question "Is Portland to have the special concert course continued?"

The Portland Music Commission has put the foregoing proposition before the Portland City Council and the public, who will decide whether or not more community music is desired and whether the concert course will be continued. The result will be announced in due season.

Visiting Artists

Albert Steinert of Providence, R. I., manager of the Steinert Concert Series, will present Pavlova with her Ballet Russe and symphony orchestra Nov. 26 at City Hall Auditorium as the opening

[Continued on page 132]



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[Continued from page 131]

entertainment of the course. The de Reszké Singers, four native born American pupils, of Jean de Reszké, will be the artists at the second concert, Jan. 14; Julia Culp, mezzo-soprano, and Yolando Mero, pianist, will be the soloists at the third concert, Feb. 27; Alma Gluck, soprano, and her concert company will appear March 27, and John McCormack will close the series April 28. A Pavlowa matinée Nov. 26 will be given under the same management.

The Woman's Literary Union begins its season with an evening of music at Frye Hall Nov. 20, with Paul Shirley, viola d'amore soloist. Mr. and Mrs. Ongawa, in Japanese songs and dances, will be the artists at the second concert at Frye Hall Saturday afternoon, Jan. 10.

Rupert Neily organizer and conductor of the Woman's Choral Society of sixty trained singers and director of the Maine Conservatory of Music, has secured Jean Bedetti, first cellist of the Boston Symphony, as soloist at the first evening concert of the society Jan. 7 in Frye Hall. At the spring concert, date of which is to be determined, a \$200 prize composition, a part chorus for women's voices, and the two choruses next in order of merit will be sung. Rupert Neily and the Choral Society offer the prize in this competition to composers of Maine birth and residence. Henry Clough-Leighter heads the board of judges. He will be present at the spring concert and will award the prize.

Schools and Clubs

St. Joseph's Academy and College for Girls has an active music department under the direction of the Sisters of Mercy. About 100 students will be taught piano, harp, violin and cello. Recitals will be given in the lecture hall of the main building.

The only Blanche Dingley Mathews Piano School in the East is that in the music department at Westbrook Seminary. Mrs. Mathews will supervise the work in connection with a group at Denver, Kansas City, St. Louis and Detroit. Lillian Wolfenberger will be local director. The school has sixty piano students and a small number of violin and cello pupils. Public recitals at Frye Hall are planned.

Music credits will be granted in Portland's two high schools, which have an enrolment of 2300 students. Ten points out of thirty-two for graduation may be won for orchestra, band, glee club, music appreciation and music memory work. High and grammar school orchestras will number approximately 600 members. Raymond Crawford, supervisor of music, plans intensive work with junior clubs; he will cooperate with leading senior clubs of the city that will sponsor high and grammar music clubs and he will unite all school music forces in a public concert in City Hall Auditorium during national music week. Special concerts in local school halls will have to be given to replenish libraries of orchestral music and educational records. Mr. Crawford's assistants will be Margaret Flannagan and Ethel Edwards.

The Portland Rossini Club, incorporated in 1871, with a membership of 500 and a student body of fifty, will resume its bi-weekly morning recitals at Frye Hall early in November. The club awaits the return of its president, Julia E. Noyes, who has been all summer in Paris, before announcing the winter evening concerts and assisting artists.

Other musical organizations about to resume monthly or bi-weekly evening sessions are: The Portland branch of the New England Chapter of A. G. O., the Men's Singing Club, the Kotschmar Club for men, MacDowell and Marston Clubs for Women, together with many junior clubs.

The Portland Trio, Margaret Wilson, violin; Marion Priestly Horan, cello, and Howard W. Clark, piano, will be heard often during the winter at morning musicales and other local events. They will also play engagements through western Maine for music clubs and other societies.

Portland gives promise of gratifying support to Jefferson De Angelis and his musical organization and large orchestra with Paul Pollock, local violinist, as conductor. Capacity houses greet the musical comedians every night. A long list of musical plays will be presented during the fall and winter.

The Virgil Clavier School, F. L.

Rankin, director, one of the oldest foundations in Portland, looks to a busy year. Howard W. Clark will be head teacher of piano and harmony.

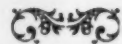
The Thompson School of Music expects a busy season, more than 400 students

having registered for private or class instruction in piano, violin, cello and the fretted instruments. Fred Lincoln Hill will have charge of the piano department. The school has three orchestras.

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Artist, Orchestral and Choral Events Hold Out Bright Promise for Syracuse

SYRACUSE, Oct. 11.—Syracuse opened what promises to be the best music season in its history, with the presentation of Paul Whiteman's Orchestra at the State Armory, on Sept. 27, under the auspices of the Syracuse Musical Bureau. This was followed by the first concert of the Syracuse Symphony, Vladimir Shavitch, conducting, on Oct. 4, and the opening of the Morning Musicals, Inc., season, with the Letz quartet on Oct. 8. These events will be followed during the fall and winter by concerts by many notable artists, including John McCormack, tenor; Louise Homer, contralto, and Rosa Ponselle, soprano. All of these are bookings of the recital commission of the First Baptist church which presented the Alda Metropolitan Quartet on Oct. 7, and will bring Charles Courboin, organist, before he goes to the Pacific Coast.

Morning Musicals, Inc., will present Roland Hayes, tenor, on Nov. 5, at a morning recital, and Dusolina Giannini, soprano, who appeared at the May festival, on Feb. 4. Other guests and local artists will appear at morning recitals during the season. The evening concerts will be given by Tito Schipa, tenor; Alfred Cortot, pianist, and the quartet composed of Harold Bauer, Lionel Tertis, Felix Salmond and Bronislaw Huberman. As in other years, the Morning Musicals will be given at popular prices.

Vladimir Shavitch, conductor of the Syracuse Symphony orchestra and his wife, Tina Lerner, pianist, are distinct additions to the musical life of the community. Both will be guest teachers at the College of Fine Arts, under Dean Harold L. Butler. Dean Butler has also engaged Oscar Seagle for a three weeks' master voice class, beginning on Nov. 3. This will be an eventful period in the college life of Syracuse. Among the additions to the faculty, for the full year, are, Birger M. Beusang, baritone; Ethel Rader, soprano, and Earl Stout, pianist. The new pipe organ, in the college, will be dedicated on Oct. 14, by local and visiting organists, including Dr. Alexander Russell and Frank Stuart Adams of



Vladimir Shavitch, Conductor of Syracuse Symphony

New York. Robert Schmitz, pianist, will give a lecture recital at the college on Oct. 27, and Marcel Dupré, organist, will appear there in December. Under Dean Butler, the fine arts department of Syracuse University, is gaining more and more influence in the community. The Salon Musicale, under the presidency of Mrs. Charles Edward Crouse, will also have a series of afternoon salons, as well as two or more evening recitals, with visiting artists.

The Syracuse University Chorus, Howard Lyman, conductor, will give Handel's "Messiah" on Dec. 4, in the Crouse College Auditorium. This organization, now entering its thirteenth season under its present conductor, gives a winter and a spring concert each year. This work represents the Department of Choral Music, of which Howard Lyman is director, and college credit is granted in a number of the departments of the Uni-

versity. For several seasons the University Chorus has been affiliated with the Syracuse Music Festival, but the organization now returns to its former plan of sponsoring its own concerts. Membership in the chorus is open to singers outside, as well as within, the University. K. D. V. PECK.

LANCASTER REPORTS GROWTH IN MUSIC

Pennsylvania City Will Hear Visiting Artists—New Hall Available

LANCASTER, PA., Oct. 11.—Lancaster, the "city of a thousand stores," and the center of a network of trolley lines which reach out in all directions for many miles, has been making great strides commercially, and musically has kept step with others many times its size. Music has been an established subject in the public schools for more than fifty years, teachers have been advancing, and bands and orchestras are increasing in size and efficiency.

The latest step has been the establishment of a modern studio building. This has been made possible by the Troup and Son Music House. Realizing the need for some such center and also the need for an auditorium, suitable for private recitals, they have erected a large extension to their building and have named it the Troup Hall and Studios.

The program for the season gives promise of some rare treats. Mary S. Warfel, harpist, will present Anna Pavlowa, on Nov. 21; Louise Homer, contralto, on Dec. 5; Wanda Landowska, pianist, on Jan. 5, and "The Marriage of Figaro" by the William Wade Hinshaw Company, on Jan. 11.

The Music Department of the Iris Club, Mary S. Warfel, chairman, has engaged the following attractions: the Venetian Trio, Oct. 18; Elizabeth Gutman, soprano, Dec. 27; Operalogue by Havrah Hubbard, "Jewels of the Madonna," on April 4.

The Municipal Orchestra, John G. Brubaker, conductor, will give a series of three concerts with the following as-

sisting artists: Royal P. MacLellan, tenor, Nov. 11; Chester Wittell, pianist, Jan. 27; Alfred Lennartz, 'cellist, April 14.

The Y. W. C. A. Chorus, under Harry A. Sykes, will give two programs. The Organists' Association, Dr. William A. Wolf, president, has a series of guest recitals in preparation. It is proposed to invite young American organists to give public programs. George B. Rodgers, organist and choir-master at St. James' Episcopal Church will continue to present the series of Lenten Saturday afternoon recitals by neighboring organists. This series is one of the most popular of the city's many musical events.

The Musical Art Society, Mrs. C. H. Reinhold, president, will have a series of monthly programs with sketches of different composers whose works are given presented by Mrs. C. N. McHose, Mrs. Charles Koch, Mrs. J. L. Folker, Fanny Powles, Dorothy Frim, Vivien Kieffer, Mrs. John Horting and Margaret Lantz.

Harry A. Sykes, organist and choir-master at Trinity Lutheran Church, will give a recital on the first Saturday afternoon of each month. He will also play at noon on Fridays during Lent.

The Junior Music Club, Mrs. J. L. Folker, leader, will pursue a course of music study as outlined for junior clubs and will demonstrate with appropriate programs at the monthly meetings.

The Department of Practical Church Music in the Reformed Theological Seminary, C. N. McHose, instructor, will continue its annual presentation of a carol service in December and a series of demonstrations of church music as a pre-Lenten activity.

In addition to these events the various bands, local choirs and school organizations have plans in preparation for public concerts in which local artists will appear.

MRS. A. MARGARETTA MCHOSE.

Paul Kochanski, violinist, will play with the Philadelphia Orchestra in Philadelphia on Nov. 28 and 29 and in New York on Dec. 2. He has appearances with the New York Symphony on Nov. 20 and 21, and recitals in Binghamton, N. Y., Dec. 5, Chicago on Dec. 7 and New York on Dec. 13.

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Flemington Sets Example for the Small Town



Photo of Choir by Greisner; portraits by Clair Marcelle (left) and © Underwood & Underwood
The Flemington Children's Choirs, Members of the Unique Choir School in New Jersey's Musical Village. Inset Are Bessie Richardson Hopewell (Left) and Elizabeth Van Fleet Vosseller, Founders and Directors of the Choir School

FLEMINGTON, N. J., Oct. 11.—"To make Flemington the most musical small town in America" is the slogan of the Alumni Chorus of the Flemington Children's Choirs; and Flemington is not a suburb, with rich citizens who patronize the arts, but a rural village, whose people find their employment at home, and whose incomes are only adequate for simple living. The music must therefore be created by the people themselves, and it is because of this necessity that the Choir School of the combined churches has become so popular.

The school opened on Oct. 6 with an enrollment of 200 choristers under the direction of Elizabeth Van Fleet Vosseller and Bessie Richardson Hopewell. The course consists of ear-training, vocalization, solo and choral singing, the last including chanting, anthem and hymn-singing. Monthly choral and solo competitions will be held, besides the regular church-service singing; and studio recitals will be given during the winter by individual choirs and the senior class.

The annual festival graduation, which is attracting so much outside attention, will be held on the third Friday evening in May, and, as the school celebrates its thirtieth anniversary this year, a special program will be presented.

In anticipation of the music memory contest for the rural schools of the county, held in the spring by the Chorus of the Alumni, an all-day meeting will be held for the teachers of these schools on Oct. 21, when the entire contest-program will be presented and discussed.

Community singing will be continued in the park during the pleasant weather, and later conducted at the motion picture theater. The first of the series of artists' concerts will be held Nov. 22, when Richard Crooks will be the soloist. The second event will be an opera presented by the Alumni, under the direction of the Alumni-President, Mrs.

Arthur Foran. At Christmas, not only will the churches have an abundance of special festival music, but a community tree will be arranged. The village concert band will participate and there will also be community singing. Carols will be sung in the streets on Christmas morning by the young choristers of the Choir School, as has been the custom for over twenty years.

Besides these activities, music columns will run in the weekly papers, bulletins at the Library and schools will picture the current musical events of the country, and a current event and musical appreciation class will be held weekly for the community. MUSICAL AMERICA will be found at the public school in connection with the high school music; also in the choir school and the library.

Public school music, under the direction of Mary Chase, is of a high order. Classes in vocalization, sight-reading, song-singing, musical appreciation, and orchestras in both the grade and high schools are doing much to increase the musical ability of the village. Prizes for special musical attainments are offered the students by the Alumni, and the co-operation between the public and choir schools is complete.

Not only is every child learning how to sing, but a large percentage of the children are studying an instrument. Piano lessons are given by Norman Landis, Mrs. Frank Godown, Mrs. Katherin Pedrick, Sarah Alvater, and Beth Boyd. The violin classes are conducted by Michael Schey, and other instrumental lessons are obtained from members of the local band. Another group of young people are attending the Trenton Conservatory.

Springfield Municipal Orchestra, a program of municipal organ concerts and the weekly Auditorium program of the Springfield Y. M. C. A. will be features. Last year, the Boston Symphony supplied the outstanding event of the Y. M. C. A. concerts, and it is hoped it will return this year.

The municipal organ recitals will be Sunday affairs and will be distributed throughout the fall and winter season. Last year, eleven were given. An innovation this year will be national music at these concerts. Each will be devoted to the folk-music or other music of a particular country, and choruses will supplement the organ program of the municipal organist, Mr. Turner.

GEORGE M. WHITE.

DEPRESSION IN WATERTOWN

Morning Musicales Will Not Present Customary Course This Season

WATERTOWN, N. Y., Oct. 11.—Watertown is passing through a state of musical depression and plans for the winter are still in abeyance. It has been definitely decided that the Morning Musicales, Inc., the only concert organization here, will not present its customary course this year, and nothing in place of it has so far been suggested.

The regular monthly meetings will begin in November. These are to be held in the Palace Theater, and the program for the year will include recitals by professional musicians. A State Federation meeting will also be held.

The dedication and opening recital on the new organ in process of construction for Trinity P. E. Church is scheduled for mid-November, and Gerald F. Stewart, organist and choir director, is arranging for a series of recitals by visiting organists during the winter.

WILHELMINA WOOLWORTH KNAPP.

QUINCY, ILL.—The Quincy Choral Club will present "Messiah" on Dec. 8. Four prominent Chicago singers have been engaged as soloists: Mabel Sharp Herdieu, soprano; Rose L. Gannon, contralto; John B. Miller, tenor, and G. Magnus Shutz, bass.

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PROMINENT IN PROMOTING MUSICAL EVENTS IN BUFFALO

A. A. Van De Mark, Founder of the National American Music Festival, an Annual Event Devoted to the Work of American Artists, Students and Composers; Bessie Bellanca, Concert Manager, Director of Musical Arts Concerts; Laura Recktenwalt, Who Is Promoting the Max Rubinoff Concerts in Buffalo; and John Lund, Director of Several Big Musical Organizations, Conductor and Composer

BUFFALO, N. Y., Oct. 11.—Buffalo's several concert course managers, musical organizations and other societies have prepared a most attractive program for western New Yorkers.

Musical Arts, Bessie Bellanca, manager, has three noteworthy attractions already booked, with options on as many more. She will present the Boston Symphony, Serge Koussevitzky, conductor, on Nov. 13, and Roland Hayes, tenor, on Jan. 8, and Paul Whiteman's Orchestra was engaged to open the course last month.

A. A. Van De Mark, founder of the

National American Music Festival, is really the pioneer in western New York in the matter of exclusive American music programs. This October marks the ninth year of the National American Music Association, with American compositions presented by American musicians, and the Festival, from Oct. 6 to 10, brought forward a number of notable artists.

"America first," is the spirit exemplified not only at these annual festivals, but in the weekly programs of the American Artists' Club throughout the winter, says Mr. Van De Mark. "Each year

brings out more fully the realization that the native-born talent in America is rich in both quality and quantity," he adds. "It is encouraging to note that more and more communities are conducting festivals with American compositions by American artists as features."

The Club will have guest artists at its weekly dinner-meetings throughout the season. They will all be Americans and will present only American works.

Foundation Offers Course

The Buffalo Musical Foundation, an organization of Buffalo's most prominent music-lovers, established as a memorial to Mrs. Mai Davis Smith, pioneer local manager who died suddenly last spring, offers some exceptional music attractions in its first full season course. One of its most important steps was to induce the Philadelphia Orchestra to return to Buffalo.

The Metropolitan Quartet, Frances Alda, Merle Alcock, Armand Tokatyan and Lawrence Tibbett, opens the Foundation series in October. Toti Dal Monte, coloratura soprano, comes on Thanksgiving night. The De Reszke Singers follow. John Charles Thomas, baritone, and Myra Hess, pianist, will appear in joint-recital, followed by a joint-recital by Jean Gerardy, 'cellist, and Marguerite D'Alvarez, contralto. John McCormack is booked by the Musical Foundation as a special attraction for early in the new year.

Mai Davis Smith's policy of concerts for children will be continued, three being arranged by Musical Foundation. The Cincinnati Symphony, Fritz Reiner, conductor, and Cecilia Hansen, violinist, as soloist, will appear and the Detroit Symphony will give three concerts, one with Ernest Hutcheson, pianist, as soloist, one with Dusolina Giannini as soloist, and with the Greater Buffalo Ninth Symphony Chorus of last year in a new choral work.

The Chromatic Club, leading musical organization, has concluded plans for a season of exceptional activity. The eve-

ning events, again to be presented at the Playhouse, which is fast meeting with wide favor as a musical center, include the William Wade Hinshaw presentation of Mozart opera in English on Friday, Nov. 21, James Friskin, pianist, on Tuesday, Jan. 13, and the Boston String Quartet on Tuesday, March 3. The evening concerts are general. The afternoon concerts are chiefly for members, admission only by membership ticket, and will be equally as entertaining as the evening recitals, featuring a number of American artists.

Many Choral Events

John Lund, one of the most prominent figures in the musical life of Buffalo, a composer of note and conductor of no less than half-a-dozen big musical organizations, plans a busy season. He is preparing a number of programs, several for the Buffalo Orpheus, which is the oldest musical society in western New York and now has a male chorus of 125 voices; the Rubinstein Club, with nearly 100 women's voices; the Polish Singing Circle, and numerous others. The Orpheus plans one public concert a month, with guest artists, and a number of musical events confined to the membership. The Rubinstein Club will make three public appearances.

The Ionian Club and Orchestra, Mrs. N. M. Gould, conductor, plans a series of concerts. The Choral Club, William Benbow, conductor, Mrs. Abram Hoffman, president, will be heard in three public concerts, as will also the Harugari Frohsinn, 100 male voices, under Aloys Stockmann.

The Buffalo Community Chorus of nearly 500 mixed voices, Mrs. Margaret Barrell, president, will be heard on a number of special occasions, wherever community effort is centered on musical presentation.

The MacDowell Choral Club of 150 mixed voices and the MacDowell Singers' Club of eighty women, both under DeWitt Garretson, will also be active.

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1, Mrs. I. Harry Ogden, Vice-President of the Contemporary Club, in Charge of Arts and Letters; 2, Mrs. George J. Kirwan, President of the Lyric Club; 3, Louis Ehrke, Conductor of Newark Symphony; 4, Dr. Edward Schaaf, President of the Newark Philharmonic Concert Band; 5, Louis Arthur Russell, Conductor of Newark Oratorio Society

NEWARK, N. J., Oct. 11.—Once more Newark looks forward to a season of "home-made" music, and in all probability one that will surpass in scope and quality the excellent program of the season just concluded. The newest of the organizations to be heard, and also the last in the order of appearance during the season, is the Newark Philharmonic Concert Band. A year ago this organization of fifty or sixty instrumentalists was formed for the purpose of giving free public concerts in the city parks during the summer months. The series of performances at that time was short but very successful. A schedule of eleven concerts was given during the summer just past; and the response of the public was such as to indicate that the Philharmonic Band is filling a great need in the city, and will probably continue to grow until its programs overshadow all other musical entertainment offered during the summer months. Rehearsals will be held every week during the winter under the direction of Carl D. Bethel. To Dr. Edward Schaaf, president of the band, is due the greatest credit for interesting sixty of the most prominent citizens of the city in the project. This committee subsidizes the concerts, thereby making the season of free music possible. The committee is headed by Mayor Frederick C. Breidenbach, honorary chairman; Henry W. Egner, chairman; and C. W. Feigen-span, treasurer.

The Newark Oratorio Society (Schubert), probably the oldest organization in the city, has already begun rehearsals for its forty-sixth consecutive season under the indefatigable Louis Arthur Russell. Mr. Russell organized the Oratorio Society shortly after the founding of

his Newark College of Music, which is now in its forty-seventh season, and his work has made musical history in this city. The plans for the season are not yet complete, but the first concert will bring Gounod's "Faust," and the annual performance of "Messiah" will follow. The program for the spring festival has not yet been announced.

The Choral Club of the Oratorio Society, a junior organization which Mr. Russell created for the purpose of studying choral singing, sight-reading, and related subjects, has begun rehearsals and will be heard during the season. The School of Public Performance, a distinctive section of the College of Music, has affiliated with the Metropolitan Concert Bureau, the Newark office being located at the College of Music.

Clubs Preparing Programs

The Lyric Club, another of the organizations that minister to our musical wants year after year, will give its regular two concerts in January and April, under Arthur Woodruff. Mrs. George J. Kirwan, president of the club for the sixth time, aims to make this season's concerts superior to anything that the Lyric has accomplished in the past. The active membership comprises more than 100 women.

The vocally inclined males of the city, banded together in the Orpheus Club, will be heard in their usual two concerts, under the baton of Frank Kasschau. Carl Bannwart has been president of the Orpheus for a number of years; the other officers are William A. Dennis, vice-president; William T. Decker, secretary, and William Corkill, treasurer.

The outstanding orchestral organiza-

tion is the Newark Symphony Orchestra, Louis Ehrke, conductor. This ensemble gives two concerts a year, with programs of symphonic proportions. A full orchestra is employed, and every effort is made to acquaint students and music-lovers with the best symphonic music.

The plans of the Newark Festival Association have not yet been announced, as the concerts are given in April or May and the director, C. Mortimer Wiske, has not yet returned to the city. Three concerts are usually given, featuring the local festival chorus of five or six hundred voices, together with noted soloists and a professional orchestra. The concerts are given in the Armory and draw several thousand listeners.

To Aid Scholarship Fund

A considerable measure of credit for the interest, taken in music belongs to the women's clubs. Mrs. I. Harry Ogden, second vice-president of Contemporary, has been particularly active, not only in Newark but in the entire State. Mrs. Ogden has the supervision of the Arts and Letters Department of Contemporary, her work including music, literature and the drama. She is also vice-chairman of the Music Department of the State Federation of Women's Clubs. As a member of the board of the New Jersey Federation of Music Clubs, she is undertaking a new piece of work, that of organizing the past presidents of music clubs throughout the State. The purpose is to provide scholarships for the winners of the biennial contests of the National Federation of Music Clubs and to further musical development in other ways. Mrs. Fred B. Simons is chairman of the music committee of Contemporary, and under her direction a varied and interesting series of events will be presented. There will be a course of lectures on music by Victor Biart, there will be a half-hour musical program before each business meeting, the Contemporary Chorus will continue to practice weekly under the leadership of Lucille Bethel, and the season will be rounded out with a concert in the spring.

Music in the public schools continues to grow apace. Under the direction of Louise Westwood, the most progressive methods are constantly being adopted. There are forty-one orchestras in the grade schools, and four in the high schools. In the latter, music is a major subject with credit equivalent to Latin, mathematics, and the other accepted subjects of the curriculum.

Finally, a great deal of excellent music is provided through the medium of Station WOR, of L. Bamberger & Co. The director of broadcasting, Joseph M. Barnett, is himself a musician of accomplishment, and the programs are so arranged as to give prominence to the best musical numbers.

PHILIP GORDON.

SALINA AWAITS BIG SEASON

New Memorial Hall Gives Impetus to Activities in Kansas Center

SALINA, KAN., Oct. 11.—Music in Salina has gained impetus since the opening a year ago of the new Memorial Hall, which has a seating capacity of almost 3000.

The Kansas City Little Symphony, which gave three double concerts in the Hall last season, has been engaged for a similar series, and, in addition, will be heard during music week in the spring, by arrangement with Louis Gottschick, chairman of the music committee of the Chamber of Commerce.

The Wesleyan College of Music will present Ernest Davis, tenor, in recital under the direction of Dean Ernest L. Cox.

The Dorian Club, a women's organization, is sponsoring a course of three events: Riccardo Martin, tenor, on Oct. 31; Ruth Ray, violinist, on Dec. 5; and Vera Poppe, cellist, and Raymond Koch, baritone, on Jan. 23.

A more ambitious music program than ever before has been introduced in the schools, in a course of music appreciation arranged by the music supervisors, C. F. Lebow, Esther Briggs and Mrs. Frederica Rose.

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Pittsburgh Will Press \$2,000,000 Campaign for Orchestra

Musical Prospects Bright Despite Sluggish Industrial Year—Six Major Orchestras and Three Opera Companies to Be Heard—Local Choirs Plan Activities

PITTSBURGH, Oct. 11.—Despite a rather sluggish industrial year, the impending election and the as yet incomplete lists of attractions, it seems likely that the coming season will be a noteworthy one in the musical history of Pittsburgh.

Six major orchestras, three opera companies, choruses and ensembles and individual artists will be heard. An outstanding event will be the annual meeting of the National Federation of Music Clubs' Board under the ægis of the Tuesday Musical Club.

The three free organ recitals each week will continue this season. Choral activities will be strongly supported by the Mendelssohn Choir and the Pittsburgh-Apollo Male Chorus.

The campaign for a \$2,000,000 Pittsburgh Symphony Orchestra Endowment Fund is already under way and its energies are gradually becoming more centrally focused.

Private institutions of musical pedagogy are preparing for heavy enrollments, and in other quarters everything is in readiness for a big season.

Choral Activities

The Mendelssohn Choir, 200 mixed voices under Ernest Lunt, will appear at Carnegie Music Hall. Its calendar is as follows: Nov. 21, "Elijah," with Arthur Kraft, tenor, and Frazer Gange, baritone; Dec. 30, "Messiah," with Amy Evans soprano, Nevada Van der Veer, contralto, Richard Crooks, tenor, and Arthur Middleton, baritone; March 6, Brahms' "Requiem," with soloists yet to be announced, and April 21, "Maud Muller," a cantata written for the choir by an American composer, with soloists yet to be announced. This, the most ambitious schedule ever undertaken by a local choral society, marks the increased interest of the public as well as the growing power of the Mendelssohn Choir in recent years.

The complete schedule of the Pittsburgh-Apollo Male Chorus, Harvey B. Gaul, conductor, has not at this time of writing been worked out. Two concerts will be given at Carnegie Music Hall. Since the rehabilitation of this choir by Mr. Gaul a few years ago and its consequent increase of out-of-town bookings, its program grows more difficult to announce at any early date. Frederic Lotz will continue as accompanist for the chorus and will also play for many visiting artists.

The Chamber of Commerce Chorus,



THREE LEADERS IN PITTSBURGH'S MUSICAL LIFE

Left to Right: Harvey B. Gaul, Conductor Pittsburgh-Apollo Male Chorus; Dr. Will Earhart, Director of Public School Music; Dr. Charles Heinroth, Municipal Organist

also under Mr. Gaul, will appear at least once in Carnegie Music Hall and will also sing in most of the leading cities of the Middle West.

The Tuesday Musical Club Chorus, conducted by Charles N. Boyd, has two tentative bookings at Carnegie Music Hall apart from its regular annual concert.

National Board Meeting

The National Board of the Federation of Music Clubs will hold its annual meeting at the Hotel Schenley during the week of Nov. 18, with the Tuesday Musical Club acting as host. The schedule of events includes at least one concert in Carnegie Music Hall on Nov. 19 and numerous social and musical functions outside the regular business routine.

Members of the Tuesday Musical Club will appear before that body in many and varied programs throughout the year. The manuscript concert, one of the club features, will be repeated this season.

Concert Courses Announced

The Art Society presents a very attractive list of evenings at Carnegie Music Hall. On Oct. 24 it brings Albert Spalding, violinist; Nov. 13, Sophie Braslau, contralto; Dec. 17, the Flonzaley Quartet; Jan. 8, Elena Gerhardt; Feb. 20, Myra Hess, pianist, and March 19, Wanda Landowska with Paul Shirley.

Edith Taylor Thomson announces for her "Pittsburgh Concerts" at Carnegie Music Hall: Nov. 20, Olga Samaroff, pianist; Dec. 11, Dusolina Giannini, soprano, with Emilio deGogorza, baritone; Feb. 12, Mischa Elman, violinist, and at Syria Mosque on Feb. 28 Ruth St. Denis and Ted Shawn with the Denishawn Dancers. Mrs. Thomson will also bring to town on dates yet to be announced: John McCormack, the Harvard Glee Club and the San Carlo Grand Opera Company.

The Pittsburgh Orchestra Association sponsors the visits of the following:

Nov. 14-15, the Boston Symphony; Dec. 12-13, the Cleveland Orchestra; Jan. 16-17, the Cincinnati Symphony; Feb. 6-7, the Minneapolis Symphony; March 13-14, the New York Philharmonic, and March 27-28, the Detroit Symphony, all to play at Syria Mosque.

James A. Bortz announces for his Popular Concert Series at Carnegie Music Hall on Friday evenings as yet undated: the Chicago Civic Opera Company Ballet, directed by Andreas Pavley and Serge Oukrainsky; William Wade Hinshaws' production of Mozart's "Figaro," with Ernst Knoch directing; Vladimir Rosing, tenor; Percy Grainger, pianist, and the New York String Quartet.

Miscellaneous Concerts

During the coming season Pittsburgh audiences will also hear Maria Jeritza, Giovanni Martinelli, Vladimir de Pachmann, Elvira de Hildago, Alma Gluck, Efrem Zimbalist, Roland Hayes and

Mme. Schumann Heink. Anna Pavlowa will also come.

The Chicago Civic Opera Company will appear on Feb. 10, 11 and 12.

The Pittsburgh Musical Institute will present at Carnegie Music Hall on Oct. 21, Rudolph Ganz, pianist; Jan. 14, Louis Graveure, and Feb. 27, the Letz String Quartet.

Municipal Music

The Saturday evening and Sunday afternoon weekly free organ recitals will be given throughout the season by Dr. Charles Heinroth. Dr. Caspar P. Koch will continue the free organ recitals every Sunday afternoon at Carnegie Hall on the North Side.

There is reason to suppose that the annual music festival of the public schools under the direction of Dr. Will Earhart will be given this year. Decision on the matter is still pending, but it seems likely that this affair will henceforth be a biennial one.

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"His role was by no means a small one, and his resonant voice was heard to fine advantage in both solo and ensemble numbers."—Providence Journal and Bulletin.

"Mr. Storr's low F was plainly heard against the chorus while the smoothness of his work was revealed in his singing of the 'Pro Peccatis.'"

—Harrisburg Evening News, May, 1922.



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Each Year Sees Growth in Hartford, and Season's Prospects Are Bright

HARTFORD, CONN., Oct. 11.—Each season in Hartford witnesses increasing appreciation of music on the part of the general public and the list of attractions is added to from year to year. No doubt this is the result of excellent musical instruction in the public schools, and more especially the high schools.

Robert Kellogg was the first to take advantage of the new Connecticut State Bill authorizing Sunday concerts of a classical nature. Great credit is given to him for assuming the responsibility of bringing celebrated artists to Hartford. Mr. Kellogg will open his course this season with John McCormack on the afternoon of Nov. 2. There will follow the Alda-Metropolitan Quartet on Nov. 23; Jascha Heifetz, violinist, on Dec. 14; Rosa Ponselle, soprano, Jan. 18; Feodor Chaliapin, bass, Feb. 8, and Pablo Casals, cellist, Feb. 22. These five concerts will be given in the Capitol Theater.

In addition, Mr. Kellogg has arranged the following Friday morning musicales at the Hotel Bond: Nov. 14, Anna Case, soprano, and Maximilian Rose, violinist; Dec. 15, Louis Graveure, baritone, and Thelma Given, violinist; Jan. 9, the De Reszke Singers, with Mildred Dilling, harpist; Jan. 30, Percy Grainger, pianist, and Leila Megane, contralto; Feb. 20, Marie Sundelius, soprano, and Rafaelo Diaz, tenor; March 6, Edna Thomas, contralto, and Lionel Tertis, viola player. The Choral Club of Hartford, Ralph Baldwin, conductor, will give its usual two concerts, the first in January and the second in April. The Hartford Oratorio Society plans two appearances. An oratorio will be sung on Jan. 20, and Gounod's "Faust" will be given in concert form with five well-known artists and the Boston Festival Orchestra on May 5.

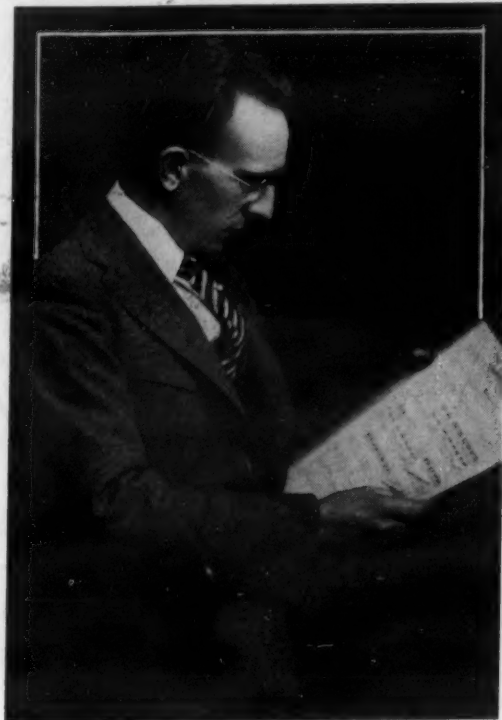
The Musical Club of Hartford, Mrs. Nellie Carey Reynolds, president, is to have an active season. In December, W. S. Hammond, organist, will give a recital at the home of Mrs. John Austin. John Charles Thomas, baritone, will appear at Unity Hall on Jan. 5 and the Flonzaley Quartet in the same auditorium in January. At a Thursday morning meeting in March, Dudley Marwick, baritone, formerly of Hartford, will be heard in recital. Waldo S. Pratt will lecture at one of the April meetings.

Music Schools Active

To furnish educational advantages in the several branches of music, to fit students to become teachers and concert artists, and to stimulate and elevate the general musical standard is the aim of the Hartford School of Music, now in its sixteenth year. In addition to private instruction, classes are conducted in the various departments. The voice department is in charge of William L. Whitney and Ruth Goodrich Horton. Willem Willeke has charge of the cello department; Alfred Troemel and Marion E. Woodward, the violin department; Arthur Priest, the organ department, and Aurelio Giorni, the piano department, which also includes Lillian L. Bissell, Elliot Stanley Foote, Evelyn Bonar, Rosa M. Dunne, Marguerite E. Foster, Madeleine Burke, Ruth H. Dickenson, Pauline Midura and Maude Hurst Blanchard. Other members of the faculty are Waldo S. Pratt of the history department; Ralph L. Baldwin and Priscilla E. Rose, public school music; Lillian L. Bissell, theory, and Helen Tiffany, accompanying. The teachers' course extends normally over a period of from three to four years and when satisfactorily completed the graduate receives a diploma.

In order to cultivate freedom and ease in performance, practice classes, to which parents are invited, are held. Wednesday evening programs are given by the more advanced pupils, so that they may have an opportunity to acquire good recital form. Pupils', faculty and artist recitals are features of the season, and opportunity is afforded students for class work, ensemble, and playing before an audience.

An active season may also be expected at the Hartt School of Music, which has shown extraordinary growth. All branches of music are taught, and the school includes a modern language department. Marshal Seeley, pianist, and



Robert Kellogg, Concert Manager

accompanist for the Choral Club, and Ruth Willian, violinist, formerly of the Cleveland Institute, have been added to the faculty, which includes Julius Hartt and Moshe Paranov as directors; Franz Milcke, Prudence McArthur, Ruben Seigal, Laura Muzio, violin; Mrs. B. M. Yaw, Samuel Berkman, Pauline Hartt, Gladys Wheeler, Irene Kahn, C. Walton Deckelman, piano; and Mary Billings Green, voice.

M. Steinert and Sons of New Haven are to invade the Hartford territory this season with four concerts. They will present Roland Hayes, tenor, Jan. 25; Alma Gluck, soprano, March 22, and

Mme. Schumann Heink, contralto, April 5. Sousa's Band played in September. Frank Sedgwick has not yet completed arrangements for his course, but he will present the Boston Symphony on Feb. 1. Hartford is again to have a series of operatic performances, under the management of Mr. Cianci, as formerly. It is also announced that the San Carlo Opera Company will make another appearance here this season.

BURTON CORNWALL.

Clubs Active in New Britain, Conn.

NEW BRITAIN, CONN., Oct. 11.—There is a splendid season ahead for the music-lovers of New Britain. The local musical club has made plans which include the engagement of Rosa Ponselle in the latter part of November and Guy Maier and Lee Pattison in a joint-recital in March. The club is also planning a program for associate members, the series to consist of four musicales at the Camp School Auditorium. A drive for associate members will be inaugurated at a free public concert on Oct. 19. About ten musicales at the homes of the different active members have also been arranged, open only to active members. The New Britain Choral Club intends to give its usual spring festival in May or June, but definite plans have not yet been made. These festivals usually bring visits of two to four famous artists. The various Swedish societies and churches will hold numerous concerts and recitals, engaging notable artists. Plans have not yet matured, but all reports indicate a very active musical season.

F. L. ENGEL.

POUGHKEEPSIE, Oct. 11.—Under the auspices of the Dutchess County Health Association, with Bertha Round as manager, the New York Symphony will come to this city for a return engagement on Oct. 27. Emilio de Gorgorza, will appear on Dec. 9; Margaret Matzenauer, Feb. 14, and Mischa Elman, April 14.

The Hartford School of Music

has not been widely advertised but it has increased its size almost 200% in the last seven years. This partial list of its faculty bespeaks the quality of its standards

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Season Will Bring Important Innovations in Peoria

First Music Settlement School in Illinois City Is Established—Church Choirs Will Combine for Festival During Music Week—Big Strides Made in Educational Work

PEORIA, ILL., Oct. 11.—In addition to the list of unusually excellent musical artists to be presented this season by the Amateur Musical Club, Peoria is to enjoy and participate in a number of new and constructive movements the results of which are being awaited with much eagerness by those interested in the city's musical life. Among these activities are the establishment of the first Music Settlement School, with piano scholarship; the staging of an all-embracing music week next May by the combined church choirs of the city, at which time a hymn memory contest will be held; the organization of a combined grade school orchestra of 100 pieces, and the arrangement of a music memory contest for the students; half-hour concerts at the Madison Theater, a motion picture house, and the holding of auditions for local artists who will thus gain opportunities to appear in public.

The Amateur Musical Club, now numbering some 2000 members, under the able direction of its president, Mrs. F. A. Stowe, will bring such artists as Tito Schipa, Alfred Cortot, Amy Neill, Maria Ivogün and the Chicago String Quartet, in addition to presenting members' recitals and educational programs. In the last division will be concerts by the Amateur Club Chorus, Margaret Plowe, conductor, which, as an innovation this year, is to be limited to 100 women's voices, with organ, piano and strings as accompaniment. One program to which all are looking forward eagerly is an interpretation-recital on two American operas, DeLeone's "Aglala" and Patterson's "The Echo," to be given by Clarence Gustlin, pianist-composer, one of the opera chairmen of the National Federation of Music Clubs. This is scheduled as a Federation Day program. There will also be a revival of a "manuscript program," when a new work by a local composer will be heard: "The Dust of Dream," a song cycle by David Proctor.

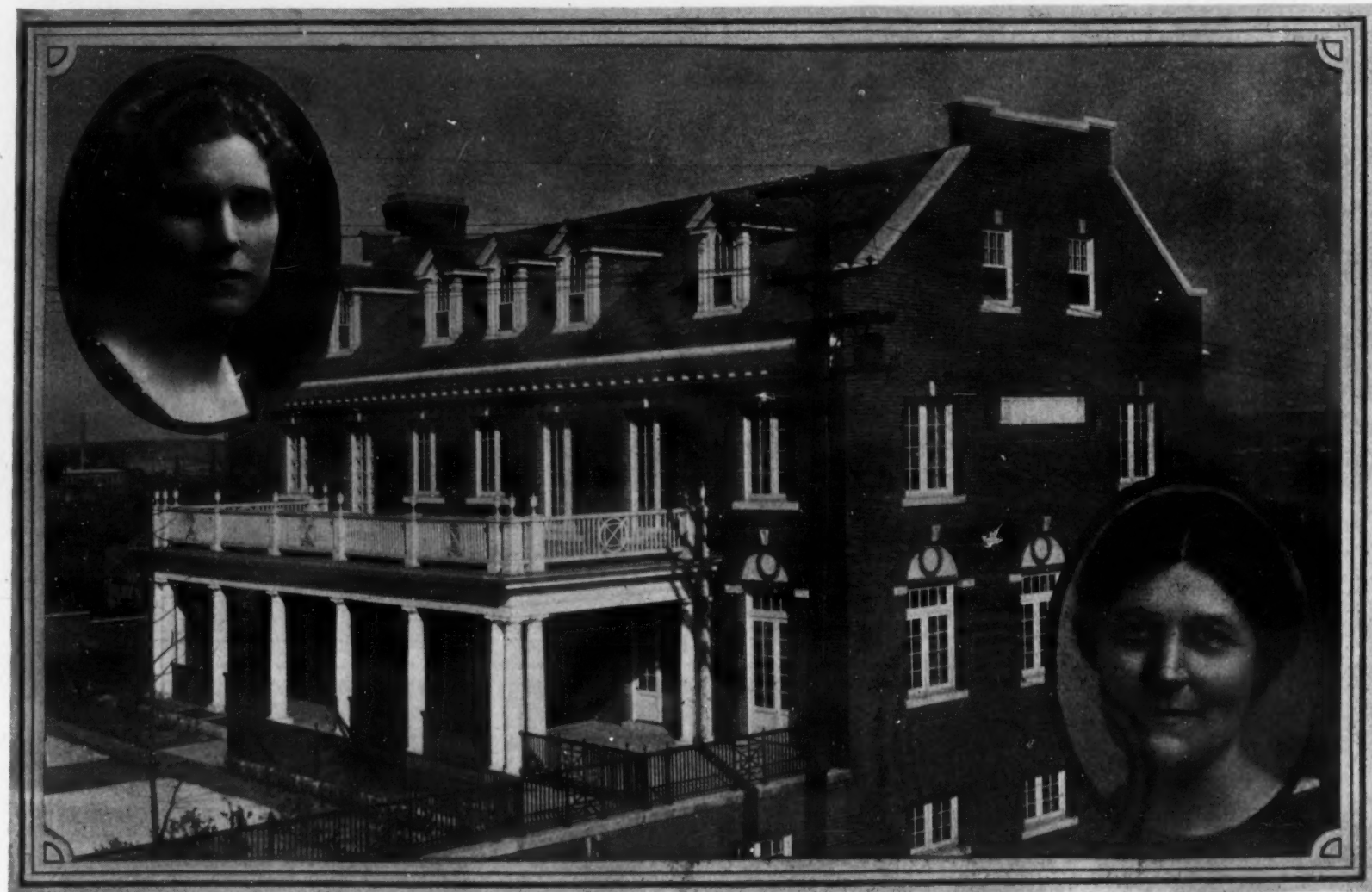
The Amateur Musical Club offers its annual scholarships to young students of piano and voice, and will continue its monthly series of concerts to shut-ins. An ever-increasing department of the club is the student class which now numbers some 200 members of all ages up to twenty years. Mrs. A. A. Bergner, who is responsible for the development of this splendid section, has taken the subject orchestral music for this year.

The Music Settlement School

The establishment of the city's first Music Settlement School in the beautiful new Neighborhood House has already given commendable impetus to the study of music, not only in the locality of the school but throughout the city generally. Many students are enrolling for the first season. Credit for this worthy undertaking must go to the board of directors, of which A. S. Oakford is president, to the resident director, Helena Taylor, and especially to Mrs. Dudley C. Chaffee and her Phaeton Club Class, through whose efforts the school is provided with teachers from the normal department of Bradley Conservatory, of which the Phaeton Club is a part.

This Music Settlement School, greatly needed here for some years, is to be patterned on the lines laid out for the department of settlement work of the National Federation of Music Clubs by John Grolle, an outstanding figure in this kind of work for many years in Philadelphia, and now director of the new Curtis Institute of Music. Lessons in voice, instruments, and the fundamentals of music are to be given to all desiring them, and the Phaeton Club has secured a piano scholarship to be given through the new school by Mrs. George D. Babcock. The first session has opened and, as the classes increase, more teachers will be added.

This same Phaeton Club is to have two more accomplishments to its credit this year, namely the organization of a class in the fundamentals of music and



LEADERS IN PEORIA AND THE NEW SETTLEMENT SCHOOL

The Neighborhood House in Which the Music Settlement Movement Has Its Headquarters. Inset Are Margaret Plowe, Newly-Appointed Conductor of the Amateur Musical Club Chorus, and Mrs. Dudley Chase Chaffee, One of the Most Earnest Workers in the Settlement School

its appreciation for the parents of music students, a class meeting evenings and designed to give only such general music knowledge as is commensurate with enjoyment of music; and the engaging of the Norfleet Trio on the first program with out-of-town artists given by these young people.

Church Choir and Music Week

Another new venture for this season will be Music Week, May 4 to 11, under the sponsorship of the church choirs of the city, the Christian Choir, with Elmer Rice, conductor, being the prime mover. All factions will be urged to celebrate, but the unique feature will be the fact that the choirs will take the leading part. There will be a choir festival during the week, and a hymn memory contest, fashioned after the contest now instituted by the Church Department of the National Federation of Music Clubs, based upon the new hymnal published by this department, will be held, the combined choirs taking part. Ministers and church dignitaries are greatly interested and the Sunday schools expect added interest and membership.

The Teachers' Club Chorus, under Mrs. Anna L. Smiley, will give ten programs in and out of town this year, and the glee clubs of Bradley Polytechnic Institute, which have been organized during the past three seasons by Kenneth Stead, head of the music department of Bradley Conservatory, will also be active. The boys' glee club will fulfill some sixteen out-of-town engagements on its annual spring tour.

By request of the many hundreds of people, the Sunday Afternoon Twilight Musicales, given once a month, will be resumed at the College Auditorium, under the supervision of Mr. Stead, and the school will also sponsor a concert by E. Robert Schmitz, pianist. Both Mr. Stead, as organist, and Mabel Riggs Stead, his wife, are opening up a studio in Chicago where they will teach a limited number of pupils for several days of each week.

Eva Kidder, music supervisor, has succeeded in organizing an orchestra in each of the grade schools in Peoria and these will be combined this year into a 100 piece orchestra which will assist the chorus of 1000 children in concerts. The fifth and sixth grades are to give the cantata, "Into the World," by Benoit; the first, second and third grades will stage the operetta, "On Midsummer's Day," by Alderman. These events are scheduled for mid-winter.

Each high school has its individual

orchestra, and the combined high school orchestras which are in the second year of their existence, with practically every instrument of the symphony orchestra represented, will give a series of concerts to the grade school students. These programs will present compositions for the music memory contest which will again be an important feature of the year's work, because of its success last season.

The return of Jacques Beaucaire as conductor of the Madison Theater Orchestra, after an absence of two years as guest conductor at the Coliseum, Seattle, and other large orchestras on

the West Coast, is acclaimed with much satisfaction by the music-loving public of the city. Mr. Beaucaire's qualities as a conductor raise the standard of playing at his theater. A half-hour program of high-class orchestral works will be played at each performance, and local artists will provide feature numbers, those qualified to appear being selected through auditions. Ultimately it is expected to present Sunday noon hour concerts, and it is the hope of Peorians that a civic orchestra may develop with the thirty musicians of the Madison Theater as a nucleus.

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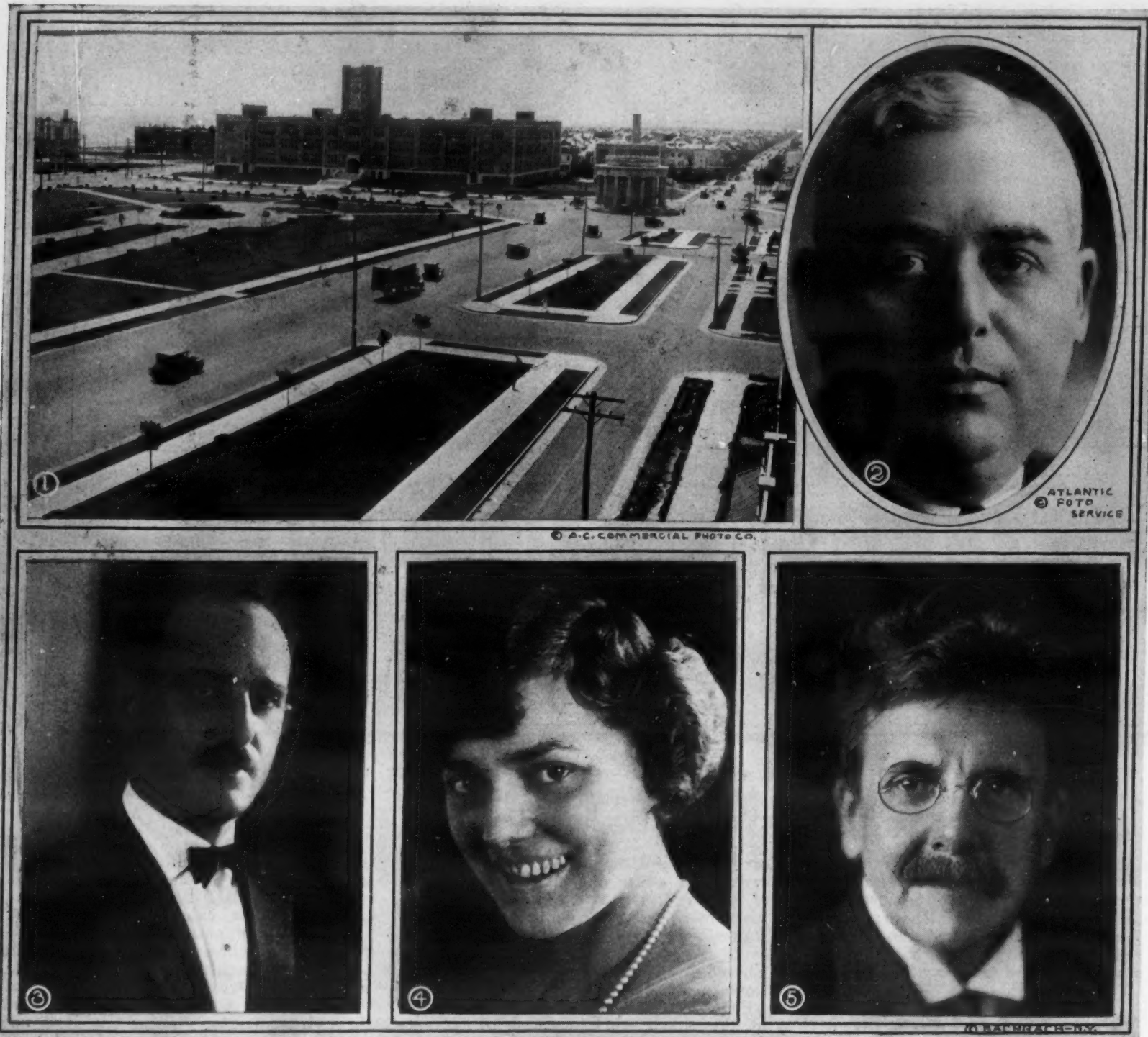
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Atlantic City Adds Chorus to Civic Program



MUSIC MAKES BIG ADVANCE IN NEW JERSEY RESORT

1, New High School, Containing Auditorium Declared to Be One of Finest and Largest in New Jersey; 2, Senator Emerson L. Richards, Whose Efforts Were Responsible for the Installation of the Organ in New High School; 3, Vincent E. Speciale, Music Critic of Ventnor "News" and Atlantic City Correspondent of "Musical America"; 4, Mrs. Samuel S. Reinhart, President Crescendo Club; 5, Arthur Scott Brook, Municipal Organist and Director of the New Choral Association

ATLANTIC CITY, Oct. 13.—Progressive advancement has brought musical appreciation to a high standard since the opening of the new High School Auditorium, where most of the city's best concerts will be given this season. Organ recitals by Arthur S. Brook, municipal organist, which were an outstanding feature last season, will be presented in the auditorium every Sunday afternoon. Mr. Brook will be assisted at each recital either by vocal or instrumental soloists. Every Thursday evening there will be a free concert by well-known artists

under the auspices of the Board of Education.

One of the most notable events of the season will be the initial appearance of the Atlantic City Choral Association, a new organization formed to develop choral singing. The association is under the leadership of Mr. Brook. Performances of Haydn's "Creation" and Mendelssohn's "Hymn of Praise" will be given in the auditorium of the new high school as part of the May Festival program.

The Crescendo Club, which opened its fall activities on Oct. 7, will hold meetings followed by concerts twice a month. There will be five evenings opened to the

general public. Community singing will be a feature on Christmas Eve. Among the interesting events scheduled are an organ lecture-recital by Mr. Brook, as-

sisted by Evalyn Tyson, Sara Newell, A. W. Westney and Mida Blake; an artist night with Gladys Burns Stranahan, soprano, winner at the National Music Convention at Asheville, assisted by Alice Warren Sachse, pianist; an illustrated lecture on the "Modern Symphony and Leaders," by Susan Bailey Ireland, and a study of "Ultra Modern Music" by Anna C. Heiss. Mrs. Samuel S. Reinhart is the president of the club.

The Saturday Morning Junior Crescendo Club is entering its third year of existence with a comprehensive program which will give local talent an opportunity. An operetta by Reinberger written especially for the voices of children will be given in January, the mid-winter meeting. The operetta will be in charge of Mrs. E. C. Chew. The instrumentalists of the club will specialize in ensemble music. The overtures to "William Tell," "Merry Wives of Windsor," and Beethoven's "Leonore" No. 8, a Tarentella by Rubinstein, a sonata for violin and piano, and other ensemble numbers will be features. The club will give seven monthly programs beginning the latter part of this month. Each program will include solos and one ensemble number. An artist concert is being considered for the latter part of the season. Dorothy Pinheiro is president of the Junior Crescendo Club and Mary G. Lawrence is its active director. A special feature at each monthly meeting will be the reading of current music events from MUSICAL AMERICA.

Music will have an important place in all the public schools. In the new high school the senior and junior orchestra and the Alumni Glee Club, conducted by Kenneth S. Kelly, will have an active part in the musical program. Two concerts will be given during the year combining the vocal and instrumental forces of the various classes. The Ventnor Boys' Band of the Troy Avenue School, Ventnor, conducted by Herman Fiedler, will give several concerts.

Music Week will be observed in May in all the public schools, churches, theaters and homes. A memory contest will be held in the Ventnor public schools. The annual May Festival given in connection with the celebration of Music Week will witness a more comprehensive and attractive program than heretofore.

The Vernon Room Musicales will be given again in March. A series of five concerts has been planned.

Many interesting concerts and musical lectures will be given by the Victor Talking Machine Company in their new Exhibit Hall in the Brighton Casino. An important feature of the program of educational work initiated by this company will be the training of young children in the appreciation of music. F. Rich is in charge of this department.

Excellent Sunday musical programs will be presented in all the churches and many other public and semi-public concerts and recitals will be given by music schools and studios.

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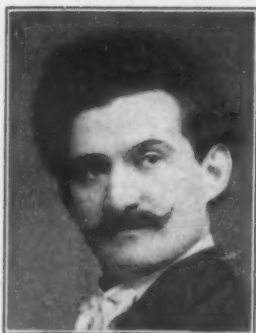
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ORCHESTRA AND CHORUS WILL PROVIDE FEATURES OF MINNEAPOLIS SEASON

Mrs. H. S. Godfrey, President of the Thursday Musical, a Club Which Is Doing Much Excellent Work to Develop Music; Henri Verbrugghen, Conductor, Arthur J. Gaines, New Manager, and Gustave Tinlot, New Concertmaster of the Minneapolis Symphony. With the Symphony Chorus, Organized by Mr. Verbrugghen Last Season, the Orchestra Will Present Important Choral Works This Winter

MINNEAPOLIS, MINN., Oct. 11.—As a leader in the musical activities of the Middle West, Minneapolis will again take its place during the coming season. Its principal concert hall, formerly known as the Auditorium, now to be called the Lyceum Theater, has been completely rebuilt, redecorated and refurnished. Five out of the seven days of each week moving pictures will be presented, but on Friday evenings and Sunday afternoons throughout the season, concerts of one kind and another will be given.

First among these will be concerts of the Minneapolis Symphony, Henri Verbrugghen, conductor. Seventeen Friday nights (instead of sixteen as last season), twenty-four Sunday afternoons, and five Friday afternoons for young people, will be taken up by the orchestra. The Minneapolis Symphony Chorus, organized and trained by Mr. Verbrugghen last year, will repeat the Ninth Sym-

phony of Beethoven, and will also give performances of "Elijah," "Messiah," and extracts from Wagner's "Die Walküre." Among the orchestral works will be Stravinsky's "Petrouchka" suite, Holst's "The Planets," Carpenter's "Perambulator" suite and Schelling's "A Victory Ball."

The soloists will include, in the order of their appearance, Margaret Matzenauer, contralto; Stefi Geyer, violinist; E. Robert Schmitz, pianist; the Flonzaley Quartet; Percy Grainger, pianist; Grace Kerns, soprano; Judson House, tenor; Fraser Gange, baritone; Alice Gentle, soprano; Lewis Richards, clarinet player; Carl Flesch, violinist; Fannie Bloomfield Zeisler, pianist; Elsa Alsen, soprano; Paul Althouse, tenor; Arthur Middleton, baritone; Harold Bauer, pianist; Albert Spalding, violinist; Mary Mellish, soprano; Agnes Rast Snyder, contralto; Bernard Ferguson, baritone; Emily Stokes Hagar, soprano; Claire Brookhurst, contralto.

Not all of the Sunday soloists have been engaged, but the following will be among those to appear: Colin O'More and Tandy MacKenzie, tenors; Olive June Lacey and Ora Hyde, sopranos; Bernard Ferguson, baritone; Gustave Tinlot, Richard Czerwonky, Rudolf Polk, violinists, and Leo Ornstein, pianist.

A splendid series of events has been arranged by Verna Golden Scott for the University Concert Course to be given in the Armory of the University of Minnesota. Dusolina Gianinni, soprano, will open this series on Nov. 4, to be followed by Jascha Heifetz, violinist; the Bauer-Tertis-Salmond-Huberman ensemble; Louis Graveure, baritone, and Vladimir de Pachmann, pianist. In addition, Mrs. Scott will also manage a chamber music series in the University Music Hall, with the Flonzaley and London Quartets and will present William Wade Hinshaw's Opera company in "Don Pasquale."

Independently of her University courses, Mrs. Scott will bring to Minneapolis during the season, Maria Jeritza, soprano, and Feodor Chaliapin, bass, as well as some other artists not yet decided on.

Thursday Musical's Plans

The activities of the Thursday Musical will again be under the general direction of Mrs. H. S. Godfrey, president. In accordance with its long standing rule two American artists will be brought to Minneapolis in recital on Oct. 31 at the Lyceum Theater, when Raymond Koch, baritone, and Ruth Ray, violinist, will appear. As for many years past, there will be twelve artist programs by members of the club. The first will be given by Inez Davis Richter, who returned to Minneapolis in 1923 after a number of years work in opera in Europe, and by Else Jache, pianist, pupil of Rudolf Ganz.

A chapter of the Thursday Musical will be established in each high school of the city, cooperating with the public school music department in an active

campaign to retain the interest of the pupils after they graduate from High School when a lack of stimulus causes them to lose interest in or completely drop their music. They will be taken into the student section of the Thursday Musical and eventually become active members.

This year the club will pay special attention to the development of choral music among women of the State, cooperating with the State Federation of Women's Clubs. The Thursday Musical has offered a silver loving cup for annual competition for the best women's choral club of six to twelve voices, Minneapolis, St. Paul and Duluth barred. This cup was won for the first time recently by a club from St. James, Minn., a city of about 2,500 inhabitants.

Under the direction of Mrs. M. V. Farmer, who for ten years has looked after this phase of Thursday Musical work, 1,000 music lessons will be given by prominent Minneapolis teachers for a nominal fee at the various settlement houses of the city, bringing to those whose means are limited the benefit of the best instruction obtainable.

Local Forces Preparing

H. S. Woodruff has been re-engaged to conduct the Minneapolis Apollo Club in its three subscription concerts, to be given on Fridays in the Lyceum Theater. The first concert will be a joint one with the Minneapolis Symphony, through the courtesy of E. L. Carpenter, president of the latter organization. Cameron MacLean, baritone, and Ina Bourskaya, mezzo-soprano, will be soloists at the other two concerts. James A. Hunter, president of the club, announces an almost completely filled subscription list, before a single rehearsal has taken place.

The MacPhail School of Music is planning to give a complete performance of "Faust" during the season. Orchestra, chorus and some of the soloists will be Minneapolis musicians, and some of

[Continued on page 142]

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Praise My Soul the King of Heaven (Gloria, Mozart)

The spacious firmament (The heavens are telling, Haydn)

Lift up your voices now (Unfold ye Portals, Gounod)

From all that dwell below the skies (Praise ye the Father, Gounod)

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Grand Rapids Will Develop Local Orchestra



Grand Rapids Symphony with Karl Wecker, Conductor, an Organization Which Is Planning the Most Important Series in Its History for the Coming Season. Inset: Mrs. Huntley Russell, President of the St. Cecilia Society, Which Will Give Sixteen Afternoon Musicales, and Oscar Cress, President of the Conservatory, the First School of Music in Grand Rapids Incorporated to Grant Diplomas

GRAND RAPIDS, MICH., Oct. 11.—Nearly fifty concerts and afternoon musicales are being planned for the season in Grand Rapids. Seven organizations are combining their efforts this year to make this the greatest season musically the city has had.

The Grand Rapids Symphony, under the baton of Karl Wecker, is being rebuilt and efforts are being pushed to make it a professional orchestra and give many more concerts than formerly. Preliminary plans call for at least ten concerts. A series of these, it is expected, will be on a subscription basis. Dates have not been announced.

In his orchestra Mr. Wecker will use some of the talent in public schools here, and, to make the work more worth while for such musicians, he has arranged

with the Cincinnati Conservatory to have study done here, both in the schools and privately, credited toward diplomas in the Cincinnati School.

In the drive to put the orchestra on an improved footing, Mr. Wecker has enlisted the support of business men's clubs, women's organizations and others interested in giving to Grand Rapids a first-class orchestra.

The San Carlo Opera Company, under the local management of Reese Veach, will present the "Barber of Seville" on Nov. 6 and probably Verdi's "Trovatore" on Nov. 7. The place has not been decided. Tina Paggi will appear in the first opera, and Elda Vettori, soprano, in the second.

Sousa's Band is booked for an appearance at the Armory on Nov. 11.

The St. Cecilia Society, a women's organization giving afternoon musicales

of high quality, will present three national artists or organizations, in addition to twelve concerts by local artists. All concerts will be in St. Cecilia Hall. On Oct. 31 there will be a recital by Jurian Hoekstra, baritone; the Letz Quartet will give the program on Nov. 8, when Cornelia Hopkins will be chairman; and Fannie Bloomfield Zeisler, pianist, will play on March 6, the chairman for this date being Mrs. Walter Clark.

Dates, programs and chairmen for the other twelve programs are as follows: Oct. 17, Scandinavian music, Mrs. Glenwood Fuller; Nov. 14, Mrs. Van't Hoff, pianist, Mrs. Harry J. Hagens; Dec. 12, Russian music, Mrs. R. A. Dorman; Dec. 19, Christmas music, Miss Emma Schneider; Jan. 9, German music, Mrs. Adolph Hake; Jan. 23, Indian Legend and groups of songs by the St. Cecilia chorus, Princess Watahwaso assisting, Mrs. Joseph Putnam; Feb. 6, annual flower day, Mrs. Frank M. Davis; Feb. 20, St. Cecilia Quintet, Mrs. T. C. Irwin; March 20, Jewish music, Mrs. Paul Kempter; April 3, French and Spanish music in costume, Mrs. Leuve Parcel; April 17, program by Miss Hertz, chairman, Laurena Davis; and May 1, moods in music, Mrs. Stephen Collins.

The Grand Rapids Philharmonic-Central Concert course under the auspices of the Armory Extension Association, Marion E. Allen, local manager, will open Oct. 16 with Geraldine Farrar in "Carmen." On Nov. 28, Anna Case, soprano, will appear. The other three concerts in this series will be by Feodor Chaliapin, bass, on Jan. 2; Fritz Kreisler, violinist, on Jan. 28, and Sergei Rachmaninoff, pianist, on March 13. All concerts will be given at the Grand Rapids Armory.

The Mary Free Bed Guild which for thirteen years has given a concert series, the proceeds from which go to aid crippled children in the city, will open on Oct. 13 with Frances Alda, soprano; Merle Alcock, contralto; Armand Tokatyan, tenor, and Lawrence Tibbett, baritone. This concert and all others in the course will be at Powers Theater. Other events will be Nov. 19 with Alberto Salvi, harpist, and Roderick White, violinist, the latter a former local artist

who has not been heard here for several seasons; Dec. 3, Mr. and Mrs. Joseph Lhevinne in a two-piano recital, and Jan. 28, Florence Macbeth, coloratura soprano, and Tito Schipa, tenor.

An Orchestral Course

The Grand Rapids Orchestral Association will sponsor three concerts this year, Morris J. White, manager, announces. All will be by the Detroit Symphony, Ossip Gabrilowitsch, conductor. They will be given at the Grand Rapids Armory Nov. 26, Feb. 4, and April 1.

The year's program of the Grand Rapids Conservatory of Music, Oscar C. Cress, president, includes a faculty recital once a month with intermittent student recitals. Mrs. William H. Loomis, teacher of counterpoint, harmony, musical history and appreciation, will give a series of lectures on musical appreciation throughout the year. The conservatory is the first the city has had incorporated to issue diplomas. Harold Tower, organ instructor in the conservatory, plans to give his usual series of recitals on Sunday afternoons at St. Marks'.

The Schubert Club, an organization of about eighty men, will give two concerts under Francis Campbell. The first of these will be in December and the second in the spring. S. B. COATES.

Minneapolis, Minn.

[Continued from page 141]

the soloists will be out-of-town artists. The Orchestral Art Society, William MacPhail, conductor, and the Choral Art Society, Stanley Avery, conductor, will give several concerts during the season, and the former may bring one or more outside artists.

Gabriel Fenyves, Hungarian pianist who has recently come to Minneapolis to head the piano department of the Minneapolis School of Music, will give his first recital late in October, and Louis Wolf, of the violin department of the same school, is planning a number of chamber music concerts during the season. William H. Pontius, head of the school, is preparing to give at least one light opera complete with local musicians entirely.

The new Municipal Auditorium, which was supposed to have been started this summer, is still being made the plaything of politics. The site has been selected, but there is a dispute between the Mayor and the City Council as to the method of construction. The Mayor wants contracts let; the Council has voted in favor of day labor. Result—a deadlock. H. K. ZUPFINGER.

No Artists Booked for Binghamton, N. Y.

BINGHAMTON, N. Y., Oct. 11.—Prospects for music in Binghamton are not very bright. Only the sudden decision of some organization to bring an artist or group of artists here is likely to provide an occasional attraction. The reason why there is no impresario or organization whose primary function it is to give the city musical entertainment, is that the musical public here is not large enough, rich enough or cooperative enough to make concerts financially profitable. Binghamton schools are doing some excellent work along musical lines, and the larger churches are manifesting a disposition to build up their choirs, which, for the last few years, have been small. J. A. MALLETT.

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Opinions of Foreign Critics

".... A real soprano which, happily, shines forth in its full glory."—*Pester Lloyd*, Budapest.

".... Enunciation is wonderful. Won great success with each number on her program."—*Az Ujsag*, Budapest.

".... Understands well how to utilize her naturally brilliant, euphonious, dramatic soprano voice."—*Neues Pester Journal*, Budapest.

".... Aroused lively interest in musical circles. She has a beautiful, sonorous soprano voice, perfectly trained, and presents her numbers with fine artistry and taste."—*The New Present*, Warsaw.

"The sweetness of timbre, the warmth of feeling, the tenderness of the lyrical passages were delivered with the impulse of dramatic accentuation."—*Prager Presse*, Prague.

"Declamatory insight and, above all, a convincing ardor, was displayed by Miss Redell throughout the entire concert."—*Neue Freie Presse*, Vienna.

".... Conquered her audience with her sympathetic interpretations and the bell-like clearness of her soprano voice."—*Komödie*, Vienna.

".... Her performance shows that the feeling behind her interpretations is genuine."—*Deutsch-Oesterreich Abend-Zeitung*, Vienna.

".... A foremost artist whom it well paid to hear."—*Salzburger Wacht*.

".... We cannot help giving her absolute recognition."—*Salzburger Volksblatt*.

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St. Paul Sets High Standard in Year of Growth

All Forces Work in Harmony to Make Banner Season for Music in Minnesota's Capital—Crop Returns Create Feeling of Optimism—Minneapolis Symphony Will Be Heard in Attractive Series—Noted Artists Booked

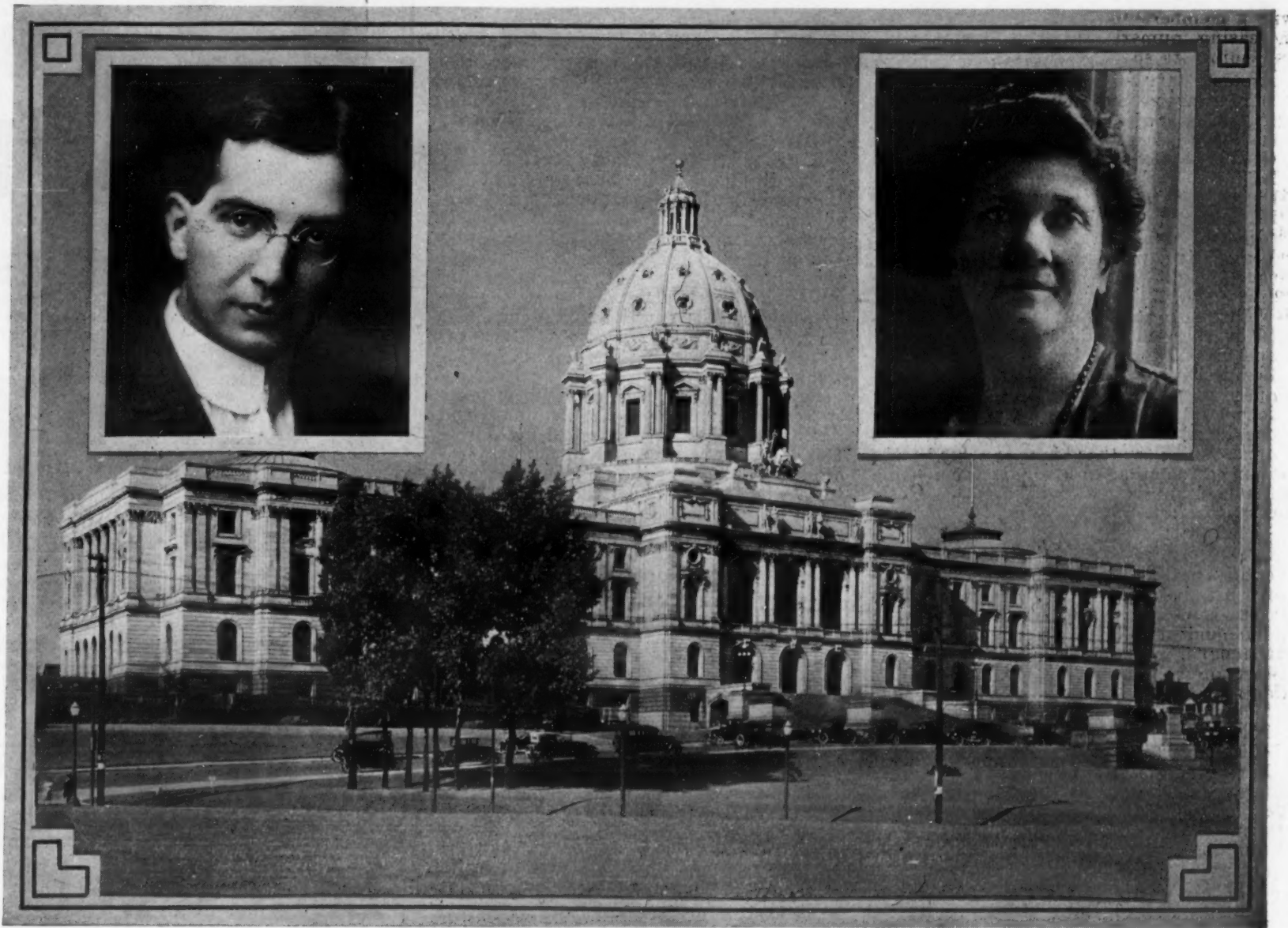
ST. PAUL, MINN., Oct. 11.—The searchlight thrown upon the coming season in St. Paul reveals a general expansion in the music field. An increased number of musical activities is forecast. Qualitative values, also, are observed in the ascendant. More opportunities and higher musical standards color the advance announcements. Additional groups are being organized for musical activity. Older groups are growing larger and stronger, intensifying as well as extending their influence.

These statements are substantiated by earnest word of mouth, by formal prospectus and by the pressing daily urge of the multitudinous details of a busy season already at hand.

From the standpoints of business, education, culture and social existence in its best sense one sees the proponents of music standing out as leading forces in the busy life of Minnesota's capital city. Municipal authorities in the persons of L. R. S. Ferguson and H. C. Wenzel, commissioners of the City Council's departments of education and parks and playgrounds respectively; E. A. Stein, leader in managerial activity; Mrs. Warren S. Briggs, who manages the Schubert Club's artists' recitals and general business, and the St. Paul Institute work in close harmony and see to it that St. Paul is served with opportunities to hear orchestral and chamber music, choral works and many fine recitals by vocalists, pianists, violinists and organists.

Edmund A. Stein, local manager, gives it as his "guess" that "conditions in this territory will brighten up considerably this fall and that this will reflect on concerts and amusements in general." He says further, "When agricultural districts get big, or above the average, crop returns, the small town merchants immediately receive the benefit of increased patronage, and in turn the larger cities in the territory get increased orders and, together with the manufacturers, increase their payrolls. Thus more money is available for amusements."

Mr. Stein will present only attractions that are established and at all times in the public mind. They are Sousa's Band (sixth consecutive year), Oct. 24; Gerd-



MINNESOTA STATE CAPITOL AND TWO LEADERS IN ST. PAUL'S MUSIC

The Interest of Capitol Employees in Music Has Been Demonstrated by the Organization of a Mixed Chorus of Sixty Voices to Give Concerts in the Rotunda of the Building. Inset are Malcolm McMillan, New Conductor of the Orpheus Club, and Mrs. Warren S. Briggs, "Musical America's" Correspondent and President and Manager of the Schubert Club, Which Presents Visiting Artists in a Series of Recitals

dine Farrar in "Carmen," Dec. 3; Anna Pavlova, Jan. 20; Fritz Kreisler, March 2, Mme. Schumann Heink, April 14.

The Symphony Series

Dr. Arthur Sweeney, president of the St. Paul Institute, under whose auspices the Minneapolis Symphony, Henri Verbrugghen, conductor, is presented in a series of seventeen concerts, testifies from the cultural standpoint to the growing interest in orchestral music as manifested by increasing practical support.

The concerts for this season are scheduled for Oct. 23, with Margaret Matzenauer as assisting soloist; Nov. 8, with Stefi Geyer; Nov. 13, E. Robert Schmitz; Nov. 27, Flonzaley Quartet; Dec. 4,

Percy Grainger; Dec. 11, no soloist; Dec. 25, "Messiah," St. Paul Municipal Chorus and Minneapolis Symphony Chorus, with Grace Kerns, Marjorie Squires, Judson House and Fraser Gange; Jan. 1, no soloist; Jan. 8, Alice Gentle; Jan. 22, Lewis Richards; Jan. 29, Carl Flesch; Feb. 21, Fannie Bloomfield-Zeisler; March 5, "Die Walküre" (first act), Elsa Alsen, Paul Althouse, Arthur Middleton; March 8, Sergei Rachmaninoff; March 19, Harold Bauer; March 26, Albert Spalding; April 9, "Elijah," Minneapolis Symphony Chorus, Mary Mellish, Agnes Rast Snyder, Judson House, Bernard Ferguson; April 16, Beethoven's Ninth Symphony, Minneapolis Symphony Chorus, Emily Stokes Hagar, Claire Brookhurst, Charles Massinger, Fraser Gange.

These concerts will be managed by Mr. Stein. They are being promoted by George F. Lindsay, St. Paul member of the Minneapolis Orchestral Association, and three committees under the respective chairmanship of C. O. Kalman, Mrs. E. A. Jaggard and Mrs. E. T. Buxton.

Hugo Goodwin, municipal organist, taking the educator's viewpoint, sees the ground broken for higher cultivation in the clamoring of students and public for only the best in organ literature on his recital programs. He will build his programs accordingly for the noon-hour recitals during six months of the year and the Sunday afternoon recitals throughout the year.

The Schubert Club begins the year

[Continued on page 144]



ARTISTS' RECITALS

JEANNE GORDON.....	Contralto
RICHARD CROOKS.....	Tenor
MARION ROUS.....	Pianist
LETZ QUARTET.....	Chamber Music
MARIA IVOGUN.....	Soprano
MYRA HESS.....	Pianist
HENRY C. WOEMPNER } Ensemble {	Flutist
HENRY J. WILLIAMS }	Harpist

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[Continued from page 143]

with a membership of 1356. It is steadily increasing numerically and as steadily expanding its scope and intensifying its purpose to create, stimulate and support musical activity, professional and amateur, in artist and student phases. This year's series of recitals by visiting artists has been increased to five, as follows: Oct. 16, Jeanne Gordon; Nov. 10, Richard Crooks; Nov. 19, Marion Rous; Dec. 2, Letz Quartet; Jan. 15, Maria Ivogün; Feb. 26, Myra Hess. A series of ten recitals and musicales by local artists will be features of the season. Eight student recitals are also scheduled.

Three \$100 scholarships will be awarded by the Schubert Club to voice, piano and violin students in competitive trials. Competitive group singing will be introduced as a feature of the year. A music school of five or more branches will be conducted in settlement houses to provide opportunity for those unable to pay more than a nominal fee for lessons. One hundred pupils are enrolled.

Choruses Preparing

The Orpheus Club of fifty men is entering upon its fifth year with the fresh impetus of a new conductor, Malcolm McMillan, who brings to the work fine musical gifts, unbounded enthusiasm, the experience of a choir director and the determination to make the year an outstanding one in the club's history, and his work with the chorus a real contribution to musical St. Paul. Mr. McMillan proposes to present programs of intrinsic musical value and popular appeal, drawing from the Bach chorales, from folk-music of many nations and from American composers. The Orpheus Club is sponsored by the St. Paul Institute.

The Municipal Chorus, Leopold G. Bruenner, conductor, will be presented by Commissioner Wenzel of the City Council's department of parks and playgrounds in three concerts in the Auditorium, one in November, when Cole-ridge-Taylor's "Hiawatha's Wedding Feast" will be the feature, and one in the spring. A third appearance will be in conjunction with the Minneapolis Symphony Chorus in a production of "Messiah" on Christmas night.

A new organization is the Capitol Chorus of sixty mixed voices, Gustave Wollan, conductor. All are employees of the State Department. They are holding weekly rehearsals, with Mrs. Wollan as official accompanist, and will present as one number of a season's schedule

a Christmas cantata during holiday week. The concert will be given in the rotunda of the Capitol.

The Young People's Symphony Orchestral Association, Mrs. Benjamin Sommers, president, will present the Minneapolis Symphony Orchestra in two concerts for children in the Auditorium, dates for which are not settled upon at time of writing.

Elsie M. Shawe, supervisor of music in the St. Paul public schools, points to expansion in her department in the appointment of an additional special teacher of music for the new Roosevelt Junior High School and in the operatic performances to be staged by the four senior high schools. A public concert by school children in the Auditorium will be a feature of the Minnesota Education Association convening in St. Paul in November.

St. Catherine's College will sponsor two public concerts in the Jeanne d'Arc Auditorium: an organ recital by Marcel Dupré in February and a concerto recital by students of the College Conservatory with members of the Minneapolis Symphony in April.

The dedication of the St. Cecilia Chapel of St. Catherine's College in October will be the occasion for the first use of Leopold G. Bruenner's new Mass. It will be sung by the nuns of St. Catherine's.

FLORENCE L. C. BRIGGS.

Leavenworth, Kan., on Eve of Finest Season Yet

LEAVENWORTH, KAN., Oct. 11.—The season here will be truly musical. With the presentation of a concert series by the Leavenworth Musical Club, it should equal, if not surpass that of any previous winter. The attractions booked include Lambert Murphy, tenor; Reinald Werrenrath, baritone; the De Sellen-Folsom Operatic Company, and Bertha Farmer. In addition, three concerts will be given by local musicians. The Junior Musical Club will continue the study of "Fundamentals of Music" by Carl Gehrkens and will present at least two programs in public. Full details of the public schools' program are not yet available. The prize-winning High School Glee Club with classes in theory, sight-reading, etc., will remain under the direction of Minnie Taylor. The school will again enter the Emporia contests next April. The High School has free use of the Kansas State University Extension Department Lyceum Course, but the individual numbers have not yet been announced. FREDERICK A. COOKE.

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"He has the touch of a poet; . . . belongs among the few."—Gilbert Gabriel in N. Y. Sun, March 27, 1923.
"This young pianist is one of our most important and remarkable artists."—Maurice Halperson in Staats-Zeitung, March 15, 1924.

Dorsey Whittington

"Whittington is an artist not to be classed with the many. There was a capacity audience and seven encores were given at the end of the program."—Edward Cushing in Brooklyn Eagle.

"Whittington has much to say at the keyboard that is delightful. The Berceuse was played with the greatest smoothness and refinement—the runs rippled delightfully—the tender melancholy was never lost. It was excellent playing."—Paul Morris in N. Y. Sun, March 27, 1924.

"Beethoven's Sonata Appassionata realized its title last night under the fingers of Whittington, who disclosed a rich endowment of temperament. It had a striking performance, one of pent-up emotion, storm and stress, outbursts of fury, passionate rushes and periods of comparative calm. It was an interesting recital and Mr. Whittington was called on for seven encores at the end of the program."—Perkins in N. Y. Tribune, March 27, 1924.

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Huntington, W. Va., Has Impressive Schedule

Music Clubs, Schools and Commercial Organizations Have Plan for Season—Various Groups to Produce Light Operas—Choir Directors Will Enlarge Scope of Church Music

HUNTINGTON, W. VA., Oct. 11.—Interesting plans have been made by various local musical organizations for the coming season. Prospects are unusually bright, better programs are being compiled and more interest is being shown, more persons are studying than ever before in history of the city. Visiting and local artists and organizations will present programs of much variety.

Three concert series are announced for the season. The Kiwanis Male Chorus will sponsor four concerts. This organization recently re-elected Alfred Wiley as conductor; C. H. Shadwell as assistant conductor and Dr. A. I. Marple as manager. Mr. Wiley is now in the East making important bookings which will be announced later. Plans are now being made by the Kiwanis Chorus to present the opera "Martha" in the early spring. Out of town artists will be engaged for the leading parts with a chorus of fifty prominent local musicians. The chorus has planned a trip east, singing in Washington, Baltimore, Richmond and three other cities yet to be named. These concerts will be given under the auspices of the Kiwanis Clubs in the various cities.

Marshall College is planning its third concert series, which will include a number of artists whose work is best suited to small concert halls. The program for the year is not yet completed. The college will have a regularly organized band and orchestra this year under a special conductor soon to be appointed.

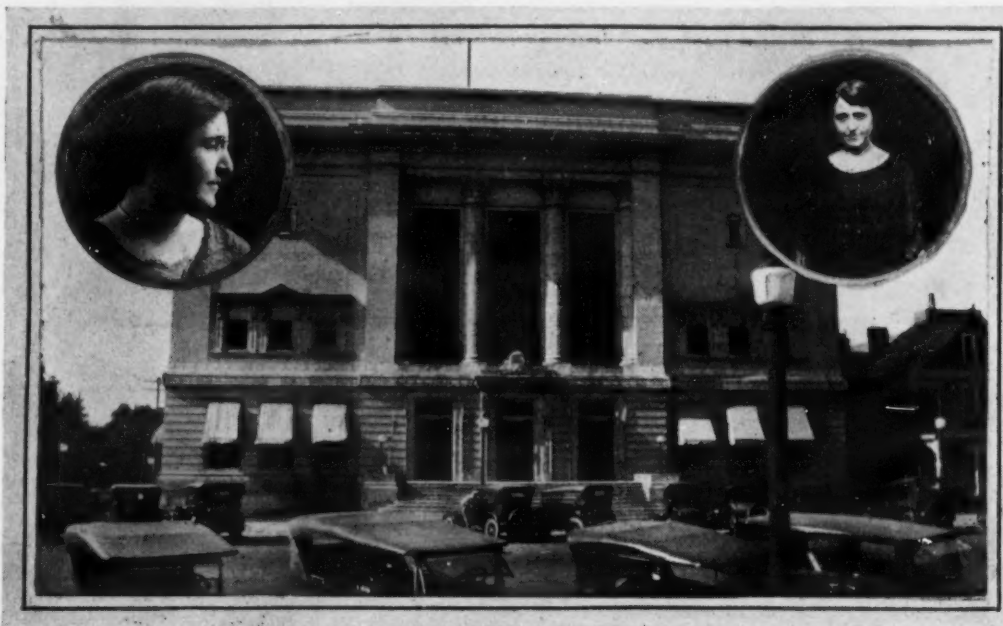
The Treble Clef Club has a fine year's work in prospect for its fourth season, including an opera, a vaudeville and a formal concert program. The Club will also sponsor the College Concert Course and cooperate in music week activities.

The course for supervisors of public school music has been extended to a four-year major course in the College of Education, under the direction of Hannah M. Cundiff. The piano department of the College is now entering its fourteenth year under the direction of Mildred MacGeorge. Weekly student recitals will be given throughout the season, and many other musical events as well, for the benefit of the student body and the public. Mrs. C. E. Hawroth will head the voice department.

The high school faculty, E. A. Sigler, chairman, announces the Aborn Opera Company of the Redpath Lyceum for October and the Troubadour Company for January, with two other concerts to be booked later. These concerts are given in the high school auditorium, with a seating capacity of 1200, and are well attended.

Community Service Activities

The music department of Community Service, Mrs. H. A. Lawrence, chairman, and Mary Burks, vice-chairman, announces elaborate plans now under headway for the season. Six concerts will be given by chorus and orchestra during the year. Huntington's third music week sponsored by this organization will again take place during national music week. Visiting artists will be brought to city at this time. The All-Huntington Chorus, under the auspices of the music department of Community Service, will appoint a new conductor for the coming season, owing to the departure from our city of the present leader, C. H. Shadwell. This chorus of 125 voices by the excellence of its work is creating a vital interest in choral music, and the orchestra of forty pieces is showing steady development. Last year was its first full year of activity and the musical growth made was notable. One of the outstanding events of the season will be the fourth presentation of Handel's "Messiah" during Christmas week in the City Hall by



City Auditorium, Huntington, W. Va., Where Concert Series Are Given; Inset, Left, Edith Davies, President Music Department, Current History Club; Inset, Right, Mrs. H. A. Lawrence, Chairman, Music Department, Community Service and Correspondent for "Musical America"

the chorus and orchestra. That there is a demand for oratorio in Huntington is proven by the large attendance on this occasion each year. The city hall has a seating capacity of 2600 and is always completely filled.

The music department of the Woman's Club under Mrs. Helen Tufts Lauhon is one of the most active organizations in the city. Mrs. Lauhon announces six programs which will include "The Symphony and the Ballad," "The Suite," "The Opera," "The Variation and Lied," "A Program from Several Studios," and "A Request Program." The following will have charge of the programs: Aurora Leedom Townshend, Ethel B. Watts, Hannah M. Cundiff, Marguerite Neekamp Stein, Jennie Duncan, Louise Fay Haworth, Kate M. Alger and Mrs. A. R. Wittenberg. The program committee consists of Mrs. Lauhon, Hannah Cundiff, Mrs. H. A. Lawrence, Ethel B. Watts and Mrs. A. R. Wittenberg. It is understood that two prominent artists will be presented during the year.

The junior department of the Woman's Club is making rapid strides under the leadership of Marguerite Cavendish, president. Six programs have been announced, which will cover the classic, romantic and modern periods. The programs for the season will be in charge of Mrs. Mary Parles, Mrs. Paul Walker Long, Mrs. Ellsworth Mann, Evelyn Stafford, Mrs. Lauretta R. Martin, Lucile Burchett, Mrs. Don Butler, Helen Wallace, Mrs. James Foley, Clara Davis, St. Elmo Fox and Mrs. Dayton Carter. Mrs. James E. Moore is chairman of the program committee. This organization successfully presented a well-known artist last season, and plans are under consideration for a similar event during the coming year.

The music department of the Current History Club, under the leadership of Edith Davies, will present six interesting programs beginning in November. The year's work will include "American Folk Song," "Study of the Concerto," "Music in Education," "Youth in Music," "Chamber Music," "An Original Program," and one program presented by the Central Junior High School Orchestra, Henry H. Shadwell, conductor.

Public School Music

Each year brings an increase in the scope of public school music in Huntington. Musical instruction has reached a high degree of excellence and embraces both vocal and instrumental work. This work will be carried forward again this year by Sara Galloway, who reports that the interest manifested by pupils has resulted in a rapid development. The senior five junior high schools and one of the grade schools have an organized orchestra and glee club, and the city has reason to be proud of these organizations. During the season a contest between these orchestras will take place, also the annual contest between junior and senior high school orchestras will occur during music week, in the City Hall. Five operettas will be given by the junior high schools during the year. Henry Shadwell will head the cornet department and again lead the junior high school orchestra. R. C. Schurman will lead the senior high or-

The following choirs are planning special monthly programs for the year: First Baptist Church, Mrs. Carrie S. Collard, director, Mrs. J. H. Ferguson, organist; Episcopal Church, Dr. C. E. Haworth, director, Mrs. M. A. Maxwell, organist; First M. E. Church, D. W. Heyl, director, Helen Tufts Lauhon, organist. Belford C. Headle will direct the choir at Johnson Memorial, with Mrs. D. M. Butler as organist; First Congregational Church, Hannah M. Cundiff, director, with Esther Remke, organist. Louis Gilmore will direct the choir of Christian Church, with Lauretta Martin as organist.

A deep interest is manifested by our leading local music houses in the musical growth of our city. Noted artists are brought here and financial aid is given each season to the music committee for music week. The newspapers are generous with their columns as well as contributions towards music week.

The music in the leading motion-picture houses is a source of pride to the city, especially at the Strand and Lyric, where large organs have been installed and where there are excellent orchestras as well.

MRS. H. A. LAWRENCE.

LEWISTOWN CLUB ACTIVE

Plans Fifteen Programs Including Special Choral Concert

LEWISTOWN, PA., Oct. 11.—The Lewistown Music Study Club, a federated organization of 150 adult, and seventy-five junior members, announces a series of fifteen programs for the season. These include a choral concert in October by club members under Frank E. Childs, a piano recital on Jan. 3 by Robert Braun of Philadelphia, and an eight-piano ensemble program by club members in April. The junior club will give a cantata, "Pan on a Summer Day," by Paul Bliss, for their spring program.

Furthering the federation's policy of advancing the cause of American opera, Mrs. Joseph D. Mitchell, State chairman of American music, will devote a meeting in January to the history of American opera.

An organ recital in the Presbyterian Church, by Harry E. Sykes of Lancaster, Pa., is scheduled for March 28.

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Community Interest Advances Music in Flint

Increased Activity Promised as Memory Contests and Music Week Celebrations Stimulate People—Capacity Audiences Assured for Concert Course—Orchestra and Choral Organizations Preparing for Busy Season

FLINT, MICH., Oct. 11.—The musical calendar for the coming season shows a greater number of events than usual and increased activity is evident in the various centers of musical work. Factors largely responsible for the development of the musical resources of the city are the annual music memory contest and music week, both of which are planned to reach and interest the largest possible number of people.

The music memory contest will be made a larger feature this year and extended over a longer period of time, developing into a course of music appreciation in the schools. The contest is promoted by the Flint Community Music Association, cooperating with the Flint *Daily Journal*. W. W. Norton is general chairman and Emeline Fisher, supervisor of public school music, is chairman for the schools. The committee in charge of music week plans to make it even more comprehensive than last season when 157 programs were given and reported to the central office.

The Philharmonic Concerts, promoted by the Philharmonic Central Concert Company of Detroit, are the greatest series ever presented in Flint, opening with Louise Homer at the Regent Theater next week. Harold Bauer, pianist, appears Nov. 3, followed by Mabel Garrison, soprano, Nov. 17; Efrem Zimbalist, violinist, Jan. 19, and Tito Schipa, tenor, on Feb. 2. Capacity audiences are assured by advance subscriptions for the entire course.

An attractive course of lectures and musical numbers is being offered by the local College Club, Florence Riddell, president. Similar courses are arranged by the Parent-Teachers' Association and several of the churches.

The St. Cecilia Society, Mrs. J. C. King, president, has a splendid program outlined with special study and social features. Cooperating with the National Federation of Music Clubs, "The Fundamentals of Music," by Karl W. Gherkens, will be used as a basis for study, under the leadership of Mrs. Lucile Jolly. Programs of German, French and American music will be given and special events will include the annual presidents' tea and luncheon, exchange programs with the Pontiac Tuesday Musicales and an evening recital by Mrs. Jolly of the Baker Conservatory faculty, who has recently returned from her third summer of study at the American Conservatory at Fontainebleau. The regular programs are given in the Durant Hotel ballroom.

The Music Department of Sorosis, a departmental Woman's Club, under the direction of Mrs. C. E. Williams, will study oratorio, Russian and French music and will present an operetta.

Orchestral and Choral Events

The Flint Symphony, W. W. Norton, conductor, is proceeding with its third year of study on architecture in music. Three programs will each have a symphony as the feature, followed by miscellaneous numbers. A fourth concert will be a children's program, sponsored by the Parent-Teachers' Council. Sponsors for the other concerts, which are given on Sunday afternoons in the new High School Auditorium, are the St. Cecilia Society, the Industrial Mutual Association and American Legion.

The Community Chorus has made tentative plans for Verdi's "Requiem" on Armistice Day. As has been the custom for a number of years, two performances of "Messiah" will be given at Christmas. Mendelssohn's "St. Paul" will be sung at the spring festival which is a part of the annual music week.

Interest in the High School Band has increased since it won the State contest. The High School Orchestra will be of full symphonic strength and will give



Headquarters of the Flint Community Music Association. Inset: Mrs. J. C. King, President of the St. Cecilia Society

a series of concerts for the grade students in the different school auditoriums. Elmer Dahlstrom has charge of this orchestra and fifteen grade orchestras as well. Jacob Evanson is conducting the High School Chorus and two glee clubs and teaching classes in harmony, theory and history of music. The annual singing contest between the three classes of the Senior High School will be held at the close of the school year. A prize of \$50 is offered, and the text of the songs must be original.

Choir Leaders Wanted

The demand for choir leaders is so marked that it is planned to establish a choir leader's training school. The fourth annual choir contest will be a feature of music week with entries in two classes: memberships numbering over twenty and under twenty. These contests give a decided stimulus for better work in all the church choirs.

The quartet at the Court Street M. E. Church sings under the direction of Mrs. Eva Remington Fee, with Mrs. Emily Hixson at the organ. Clarence Eddy has charge of the chorus at the First Presbyterian Church and is giving special musical services each Sunday evening. Mrs. Eddy is the organist. Ethel Tripp has charge of a choir of thirty-five voices at the Central Christian Church with Mrs. Grace Durbin, organist. J. Percival Davis is organist and director of a large choir at St. Paul's Episcopal Church, and a musical service with special soloists is a monthly feature.

Oak Park Methodist Episcopal Church has a choir in charge of L. W. Eckmier, with Thelma Torrey at the organ. E. C. Kelley leads the quartet at the Congregational Church and Mrs. C. E. Williams is organist. The choir of the Garland Street Methodist Episcopal Church is in charge of Fred A. Protheroe, and Mrs. E. S. Cole is organist. They are preparing special programs for Sunday evening services. Each church choir also works as a unit of the Community Chorus and prepares the oratorios that are planned for use by the Community Association.

Heavy Enrollments in Schools

The music schools have heavy enrollments and expect an unusually busy season. The Paul School of Music has teachers for piano, violin, cornet, cello and saxophone. The Musical Art Studio, in charge of Alta Beach Edmonds of Chicago, offers instruction in piano, voice, violin and expression and classes in theory, harmony and orchestration are being organized.

Herbert A. Milliken, president of the Michigan Music Teachers' Association, has come from Bay City to take up his residence here and is now affiliated with the Baker Conservatory as instructor of violin. Mrs. Adala Piper, graduate of Lawrence College Conservatory, Wisconsin, is another newcomer. The Conservatory will feature recitals by members of the faculty and advanced students.

Music in industries will be developed greatly during the coming season. Noon-day programs are planned in all the Buick factories and various orchestral groups are organized among the em-

ployees. The Flint Motor Company has a twelve-piece orchestra that plays at all the company programs, and it is planned to organize glee clubs early this season. The Chevrolet Motor Company has a band of forty pieces under N. C. Holden and it is used largely in civic and municipal affairs. The Industrial Mutual Association has a glee club of forty male voices that will present programs under W. W. Norton.

Other bands taking an active part in programs throughout the city are the Flint *Daily Journal* Boys' Band, the

Y. M. C. A. Boys' Band and the Salvation Army Band of fifty-one men. The last band is led by W. Broughton and will make a two weeks' tour this season, giving concerts in Winnipeg, Toronto and other cities.

The Cornish Male Choir of twenty-five voices, organized and directed by John T. Schofield, will give special programs in Flint and surrounding towns during the season.

EMILY G. HIXSON.

Quincy, Ill., Club Books Course for Members

QUINCY, ILL., Oct. 11.—The Quincy Music Club recently completed a drive for members, concluding with a big telephone campaign. As a result 650 memberships were secured. It is hoped to bring the total to 800 by further efforts in the country. Three events will be given during the winter to which members of the club will be admitted without charge. Charles Herbert, tenor, Tony Sarg's Marionettes, and the Chicago Symphony are the attractions. They will be presented at the Empire Theater. Mrs. Lillian Brown Ingraham and Lulu M. Felt, president of the Quincy Conservatory, have been especially active in the Music Club.

ANNA M. STOKES.

E. Robert Schmitz Booked for Recitals This Month

E. Robert Schmitz, who has been spending a month's vacation on Long Island, will give a piano recital in Madison, Wis., with the Madrigal Club. He will return to New York for his Aeolian Hall recital on Oct. 22, when he will play twelve Etudes of Szymanowski, two numbers of the "Stimmungsbilder" by N. Medtner, a Sonatine of Roussel and numbers by Chopin, Debussy, Bach and Liszt.



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National Capital Seeks New Pennant in Music



LEADING WASHINGTON, D. C., TO NEW HEIGHTS AS A MUSIC CENTER

1, Charles T. Ferry, Composer, Pianist and Choir Director; 2, Mrs. Lawrence Townsend, Concert Manager; 3, Katie Wilson-Greene, President of the National Concert Managers' Association, and Active in Management in Washington, Baltimore, Richmond, Va., and Raleigh, N. C.; 4, C. E. Christiani, Orchestral Conductor, President of the Washington College of Music; 5, Mary Carlisle-Howe, Composer and Pianist; 6, T. Arthur Smith, Concert Manager; 7, Guy A. Ourand, Secretary-Treasurer of T. Arthur Smith, Inc.; 8, Captain William J. Stannard, Conductor U. S. Army Band

WASHINGTON, D. C., Oct. 11—When the world was younger there was an old axiom which claimed that "all roads lead to Rome." Since the United States has been the center around which the sun revolves, it seems that "all roads lead to Washington," not only for the official, political, tourist and social clientele but also for the musical.

Washington, with the sagacious foresight and managerial ability of Katie

Wilson-Greene, the T. Arthur Smith Bureau, Inc., Mrs. Lawrence Townsend and her Monday Morning Musicales, the Washington Society of the Fine Arts, the Washington Opera Company, the various choral organizations, and the many women's clubs, will present a year of brilliant musical events heretofore unequalled. It is doubtful whether, excepting the Metropolitan Opera Company alone, there will be any musical event left unheard in the National Capital.

The three United States uniformed bands, the Army Band, the Navy Band and the Marine Band, will continue to hold the regular weekly programs for which they have become justly famous, as well as to play for all official occasions.

Mrs. Wilson-Greene, concert manager, and president of the National Concert Managers' Association, has planned a group of unusually interesting concerts, including many novelties. All of Mrs. Greene's concerts will be given at Poli's Theater, the following schedule: Tamaki Miura in "Butterfly," Oct. 17; Chaliapin, bass, Oct. 27; Pavlova and Ballet, Nov. 17; Paul Whiteman's Orchestra, Nov. 21; Dusolina Giannini, soprano, Dec. 2; Reinald Werrenrath, baritone, Dec. 5; John McCormack, tenor, Dec. 12; Samuel Dushkin, violinist, Jan. 9; Rachmaninoff, pianist, Jan. 14; Toti dal Monte, soprano, Jan. 19; Boston Symphony, under Koussevitzky, Jan. 27; Sophie Braslau, contralto, Feb. 6; Fritz Kreisler, violinist, Feb. 24; Alma Gluck, soprano, Feb. 27; Geraldine Farrar in "Carmen," March 6, and Ernestine Schumann Heink on a date to be announced. Several novelties will be introduced. Elvira

De Hidalgo, soprano, will sing on Nov. 26; Ruth St. Denis and Ted Shawn with the Denishawn Dancers will appear on Feb. 18; the De Reszke Singers with Alberto Salvi, harpist, on March 11; Guy Maier and Lee Pattison in a two-piano program on March 24; and Efrem Zimbalist, violinist, April 1.

Ninth Symphony Planned

Mrs. Greene also announces the customary five concerts by the New York Symphony, with Bruno Walter as guest conductor for one program. High lights of this series should be the Brahms Double Concerto for violin and 'cello played by Paul Kochanski and Felix Salmond; Mozart's Double Concerto for violin and viola to be presented by Samuel Dushkin and Lionel Tertis; and Walter Damrosch's presentation of Beethoven's Ninth Symphony, with soloists, and a chorus made up principally from the Rubinstein Club (women's choral organization) and the Interstate Male Chorus. The dates for this series are Nov. 11; Dec. 9; Jan. 13; Feb. 17, and March 17.

Mrs. Greene has also promised Washington three operatic performances by the Chicago Civic Opera Company on Feb. 9, 10, and 11, with Mary Garden, Rosa Raisa and Chaliapin.

In honor of the tenth anniversary of their concert series T. Arthur Smith, Inc., will present an array of artists of international reputation. All these concerts will be given at the National Theater on Thursday afternoons. The following is the list: Anna Case, soprano, Dec. 4; Emilio De Gogorza, baritone, Oct. 16; Renée Chemet, violinist, Nov. 20; Hans Kindler, 'cellist, and

Wanda Landowska, harpsichord-player, Dec. 11; Alfred Cortot, pianist, March 19; Paul Kochanski, violinist, Feb. 19 and Mabel Garrison, soprano, Jan. 29.

Mr. T. Arthur Smith and Guy Ourand of the T. Arthur Smith, Inc., also announce "The Impresario," in English, on March 5; and the New York Philharmonic, with Willem Mengelberg, conducting, March 10. Pablo Casals, 'cellist; Olga Samaroff, pianist; and John Charles Thomas, baritone, are scheduled to appear Jan. 8, Nov. 6, and Jan. 15 respectively.

The Philadelphia Orchestra will be presented in five concerts under the management of the T. Arthur Smith, Inc., concert bureau.

Mrs. Lawrence Townsend, whose Monday Morning Musicales were such stupendous successes last season, announces that she will continue these concerts, but as the definite place in which they will be held, and the dates are not yet settled, it is impossible to make any detailed announcement at this time.

Opera Company Preparing

Mrs. Marietta Stockard Albion, the secretary and publicity representative of the Washington Opera Company, announces that the series of operas this year will be produced in the new Washington Auditorium, which will probably be opened about the first of the year, but at present the list of artists and operas is not yet available.

The Washington Music Bureau, under the management of Mrs. Henry Hunt McKee, announces that many local

[Continued on page 148]

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Washington, D. C.

[Continued from page 147]

artists have been booked for engagements this fall and winter.

The United States Army Band, under Captain William J. Stannard, will feature Pan-American music this coming fall and winter. This band has one of the largest, if not the largest, library of Latin-American music in existence, and has been designated by the Pan-American Union as the official musical organization to play for its affairs.

The United States Navy Band's winter schedule under Charles Bender will include symphony concerts at the United States Marine Institute on Friday evenings. A coast to coast tour, with Gretchen Hood, dramatic soprano, as soloist, is contemplated.

The programs of the Motet Choral Society under Otto Torney Simon; the Interstate Male Chorus under the Commissioner, Clyde Bruce Aitchison; the

Washington Choral Society under Charles S. Wengert; and the Chaminade Glee Club under Esther Linkins are not yet ready.

R. Deane Shure, local composer, is planning a series of monthly musicales at the Mount Vernon Place Church in which various musical organizations will unite. The first concert in October will feature some of Mr. Shure's own compositions, including the "Lyric Washington" for piano and organ; a mixed chorus which he wrote for the Apollo Club of Pittsburgh, by request; and several baritone solos.

Mrs. Walter B. Hilton, the chairman of music for the District of Columbia League of American Pen Women, has announced a series of brilliant speakers on musical subjects at the regular monthly musical evenings of the League. Among these speakers will be Charles T. Ferry, composer, who was recently appointed organist at the First Con-

gregational Church. His talk on composition will be illustrated with his own works. Carl Engel, director of the music division of the Library of Congress, will talk on the "Modern Americans."

Mr. Engel has not yet definitely announced a new series of chamber music recitals sponsored by Mrs. Frederick S. Coolidge of Berkshire Festival fame, but musical Washington feels that these concerts are assured.

Club Events Numerous

The Washington Society of the Fine Arts announces five orchestral concerts, by the New York Symphony, with Walter Damrosch conducting the first four concerts and Bruno Walter, the fifth. These will be given at the Central High School Auditorium on Monday evenings, Nov. 10, Dec. 8, Jan. 12, Feb. 16 and March 16.

The Society also announces three chamber music concerts by the Flonzaley Quartet, in the same auditorium on Jan. 5, Feb. 23, and March 9. Lecture-recitals on appreciation will be given by Thomas Whitney Surette on Nov. 3, Alfred J. Swan on Dec. 1, Ralph Leopold, on Jan. 19, Marion Rous on Feb. 2, and Sir Paul Dukas on March 2.

The Rubinstein Club, Mrs. Robert Dagleish, president, an organization of about 100 women with trained voices, whose choral concerts, with assisting artists, are always looked forward to with keen delight, announces that the program for the year has not as yet been completed. However, something of interest to the American composer is made in the announcement of a \$100 prize competition, for a women's chorus written in three or four parts, with or without incidental solos, and full piano accompaniment (instrumental obbligato, if desired). Only English titles and texts will be considered, and the composition must be received before Jan. 2. The prize-winning work will be presented in Washington during the season 1924-25. Any further information may be obtained from the chairman of the Music Contest Committee, Mrs. Harvey L. Rabbitt, Cathedral Mansions in this city.

An Intercity Concert Plan

The first joint concert under the auspices of the Associated Glee Clubs of America, Baltimore-Washington district, through Clyde B. Aitchison, director of the Interstate Male Chorus, will be given in Baltimore on Dec. 4 at the Lyric Theater, as at the present there is no stage large enough to hold the 350 choristers in Washington. The clubs represented in the Washington contingent are the Interstate Male Chorus, the Almas Glee Club, the Davison Glee Club, and the Vermont Avenue Christian Church. It is expected that with the completion of the Washington Auditorium this winter, several joint concerts will be given here before the season is out. To Mr. Aitchison is given all credit for the interest and cooperation being shown by the local clubs.

The Friday Morning Club, Mrs. Eugene Byrnes, president, and Lucy Brickenstein, director of programs, announces the following series of twelve Friday morning programs in the music room of the Cosmos Club, beginning Nov. 1. Mrs. Potter, Mrs. von Bayer, Mr. Lorleberg, Mrs. Gawler, Maud Sewall, Mrs. Knorr, Miriam Hilton, Mary Carlisle Howe, Ann Hull, Mrs.

Samuel Winslow, Mrs. Ellis, Mrs. Ralph Barnard, Helen Corbin Heintz, Florence Howard, Katherine Jones, Mrs. Chase, Mrs. Scudo-Ragland, Elizabeth Thornberry, Sade Styron, Paul Bleyden, Mrs. Bleyden, Elizabeth Winston, Helen Gerrer, Mrs. Tooke, Miss Goodwin, and Mrs. J. B. Kendall.

At the Music Schools

The Lovette School of Music, T. S. Lovette, pianist-director and Eva Whitford-Lovette, vocal instructor, will present advanced students in recitals both in Washington and in New York early this season, and Dr. and Mrs. Lovette will give a number of joint recitals after Christmas in both cities.

The Washington Conservatory of Music, Ernst Ladovitch, president, is planning to feature the Girls' School of the Conservatory, having arranged for the extension of dormitory accommodations by another twenty-room addition. The corps of instructors will be enlarged. The school of dramatic art plans a continuation of what was done last year in the production of light opera at the National Theater.

Elena de Sayn, violinist and director of the De Sayn School for Violin and United Arts, announces her plan to open a summer music colony at the foot of the Blue Ridge Mountains in North Carolina, where she has had a conservatory for the past few years. Teachers of violin, voice, piano, dancing, painting and interior decoration have been engaged for a six weeks' course. Alice Eversman, voice, and Loudmilla Vassileff, dancing, will be among the instructors. Miss de Sayn is planning to devote some time this winter to impresario work, in presenting the "Lotus Flower," a one-act opera, with Alice Eversman in the title rôle, and "Baba Yaga," a concert divertissement, which will be accompanied by the Elena de Sayn String Quartet.

Mr. Paul Bleyden will produce "Alglala" in concert form, some time during the winter, possibly with Helen Harper, soprano; Paul Bleyden, tenor; Harry Angelico, baritone, and Clyde B. Aitchison, bass.

Estelle Wentworth, soprano, and her husband, Albert Parr, who have opened a new studio in Washington, are contemplating the repetition of their class production of "Pinafore," this month, and "Mikado" and "Pirates of Penzance" are in rehearsal. A condensed version of "Martha" is also in rehearsal and will be produced during the winter.

The Washington Alumnae Club of the Mu Phi Epsilon National Honorary Musical Sorority is planning a series of concerts to introduce American composers to Washington audiences. The first will be given early in December with Mrs. H. H. A. Beach as soloist. This will be Mrs. Beach's first appearance in Washington in an entire program of her compositions. Gretchen Hood, soprano, will assist the composer. She will also appear with the Navy Band at many concerts.

The season will probably close with one of the most unusual of musical events: a festival of three to five days, given by the American women composers, who are members of the League of American Pen Women, when they meet here in Washington for their second annual conference. Mrs. Beach, national chairman of music for the League, is planning the biggest event of its kind ever held, and among those who intend to be present, besides Mrs. Beach, are Gena Branscombe, Ethel Glenn Hier, Mary Turner Salter and Harriet Ware, who formed the "big five" and made the first concert such a memorable affair last April, and Rosalie Housman, Mary Helen Brown, Carolyn Wells Bassett, Carrie Jacobs Bond and Mrs. Walter Bruce Howe. It is expected that the biggest and finest compositions of these women will be performed by local soloists and musical organizations.

DOROTHY DEMUTH WATSON.

Maria-Selma Returns from Europe for Concert Appearances

Maria-Selma, soprano, returned recently from Europe, where she had been since last spring. She had a number of concert engagements in European centers and passed several weeks taking a complete rest at Biarritz. She will be in America until early in the spring and will do some concert work in association with Georges Barrère. Upon her return to Europe, she will fulfill a series of concert engagements with Henri Casadessus, director of the Société des Instruments Ancien.

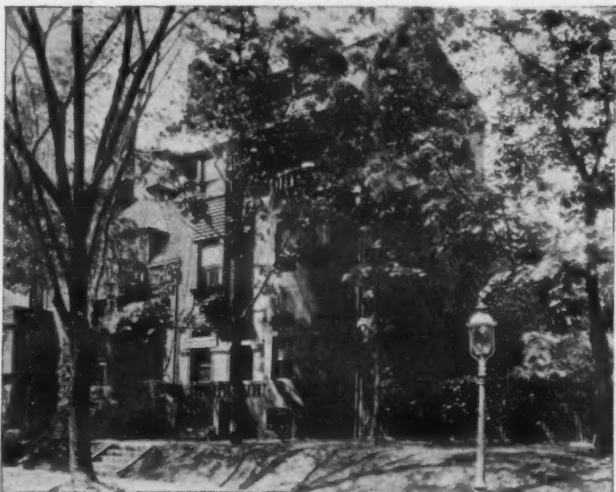
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Hall Nears Completion in Kansas City, Kan.



Photo by Hixon-Connelly

MUSICAL LEADERS IN KANSAS CITY, KAN.

Left to Right: Earl Rosenberg, Director of Horner Institute and Conductor of Civic Choral Club; Bessie Miller, Supervisor of Music in Public Schools, and Frederick A. Cooke, Correspondent for "Musical America"

KANSAS CITY, KAN., Oct. 11.—Kansas City, Kan., comes into its own as far as an adequate auditorium is concerned, with the completion in November of the Soldiers' and Sailors' Memorial Auditorium. Together with the new million dollar Court House, the Memorial Auditorium will mark the beginning of the new Civic Center fronting on Seventh Street Traffic-way.

Owing to bad weather last season, construction work on the Memorial was delayed, consequently it is being finished over three months behind schedule. Up to the present time no concert course has been arranged for but Captain Reuel W. Elton, Adjutant-General of the Veterans of Foreign Wars, whose national headquarters are in the auditorium building, has stated that he was thoroughly in sympathy with the concert course proposition and that a committee would take the matter up as soon as the citizen soldiery returns from encampment. The organization will probably take up the standard, perhaps in conjunction with the Chamber of Commerce, which managed the former series, or perhaps, independently.

At Kansas City University, T. Smith

McCorkle, who has been director of the violin department for three years, will take charge of the entire music department. Margaret Menora Boylan, the former director, will give her entire time to the Department of Oratory and Expression, which has been made a separate school. The Music Department continues to award the degree of Mus. Bac.

To Hold Orchestra Contest

A feature late this fall will be a contest in orchestra, chorus, glee-club, voice, violin, and piano, conducted by Kansas City University and open to organizations from any public and high schools in Wyandotte County, with the exception of Wilson High School, which is part of the University. The solo contests will be open to pupils of private teachers and other schools in the County. Prizes will be given, the most important being a four-year scholarship at the University. The judges have not yet been chosen, but will include some of the most prominent musicians of the city.

Horace G. Gaw, tenor, will be the new instructor in voice. Mr. McCorkle will continue to conduct the Women's Chorus, which will again make a tour of the State in May. The most important towns to be visited are Wichita, Hutchinson, Winfield and Salina.

The concert and lecture course at the

Minnesota Avenue High School, whose audiences were restricted to students and teachers of the school and Junior College, has been given up under the new administration of J. F. Wellemeyer, principal. The reason announced is that numerous complaints were received from some parents against the charge which has been levied for the educational entertainment. Although the amount was small, the course could not be run on a no-charge basis, so it was thought best to abolish it entirely.

Horner Institute of Fine Arts opened the year with an enlarged faculty. The change of location last year to a residential portion of the city was of great benefit to the school. New members of the faculty are: Alice Rae Johnson, voice and operatic training; Mrs. Reuben Davies, Eleanor Johnson and Opal Flynn, piano; Katherine Roberts, Lorena Sprague, premier plan piano; Russel Weber, piano; Clara Reiter, cornet; Susie Goss Bush, organ; Arno Seufert, cello; Anton Seufert, clarinet; Alreta Payne, dancing. Clara Slagle, singer and composer, of the faculty, will appear in recital in November.

The Wilkinson-Cooke Studios will again offer free scholarships of a term of lessons in violin or piano, and possibly cornet, in both Kansas Cities, as a reward of merit to the winners of the music memory contests under the supervision of the public schools of the two cities. Their monthly periodical, the *Messenger*, is unique in this city as a conservatory medium.

Music Week this season will coincide with National Music Week in May as decided upon at the State Convention of Music Clubs in Wichita last Spring. It will be marked by concerts and recitals by both local and visiting artists and also by the spring concert of the Civic Choral Club. The Music Memory Contest under the supervision of Bessie Miller, public school music supervisor, and sponsored by the Mozart, MacDowell, and Grieg clubs, will be held during National Music Week.

Kansas Day, Jan. 29, which has been the important day heretofore, of Music Week will be celebrated with music, probably with the annual performance by the Choral Club of "The Messiah," under the baton of Earl Rosenberg. It has not yet been decided, however, whether "The Messiah" will be given then or during Christmas Week.

Private teachers and teachers in the schools expect great results from the formation of a Music Teachers' Association for Kansas City, Kan. Heretofore the Kansas City, Mo., association has

claimed several members from Kansas, though several prominent teachers will be members of the Kansas Association as well. Mrs. William J. Logan, teacher of singing, and past president of the Kansas State Federation of Music Clubs, is chiefly responsible for the new organization. Many of the more prominent teachers are already enrolled for the association and it is only a question of time before quite an influential body will be the outgrowth.

A delegation will attend the State Music Teachers' Convention at Ottawa next February and will make a very determined effort to bring the 1926 Convention to Kansas City, Kan. There is no valid reason why Kansas City should not have several conventions from now on, with a new auditorium, increased facilities in the shape of another new hotel and the fact that it is the largest city in the State.

FREDERICK A. COOKE.

Oberlin Conservatory Arranges Interesting Concert Course

OBERLIN, OHIO, Oct. 11.—The Oberlin Conservatory has arranged an unusually strong concert course for the first semester. Frank Shaw, who succeeds C. W. Morrison as director, has booked the following events: Cleveland Orchestra, Oct. 14; Dusolina Giannini, Oct. 21; Guiomar Novas, Nov. 18; Flonzaley Quartet, Dec. 9, and Albert Spalding, Jan. 13. MAURICE KESSLER.

Attractions for Richmond, Va.

RICHMOND, VA., Oct. 11.—Mrs. Katie Wilson-Greene will present Paul White-man's Orchestra on Jan. 3, the New York Symphony on Feb. 14, Ruth St. Denis and the Denishawn Dancers on Feb. 20 and Alma Gluck on March 2. In Raleigh, N. C., the New York Symphony will play under Mrs. Wilson-Greene's management on Feb. 13.

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Municipal Music Is Developed in Wilmington

Cleveland Orchestra and New York Symphony Will Be Among Visiting Organizations—San Carlo Opera Also Booked—Increase in Events Planned by Local Organizations

WILMINGTON, DEL., Oct. 13—Wilmington's outlook for a season of music this fall and spring is decidedly brighter than for any year since the industrial depression that followed the Armistice.

That there has been a steady, if slow, return to a normal interest in things musical is indicated by the fact that announcements of plans for the season are being made by various local managers and organizations earlier than customary. While there is a noticeable decrease in the number of outside professional artists engaged, there is an equally noticeable increase in recitals and concerts planned by home organizations. Later engagements will probably bring the number of professional concerts up to last season's record.

More and more the various musical activities are being centered in the Municipal Music Commission, which now has its headquarters in the Old Town Hall, an historic building located in the very heart of the city, built in 1798 and notable in the days when Washington and Lafayette visited the town.

Foremost among local organizations which annually bring the best artists to the city is the Delaware Musical Association, which grew from the old Philadelphia Orchestra committee or guarantors. Whereas the association has been giving five concerts a season, Mrs. William N. Bannard, manager, announces two this year.

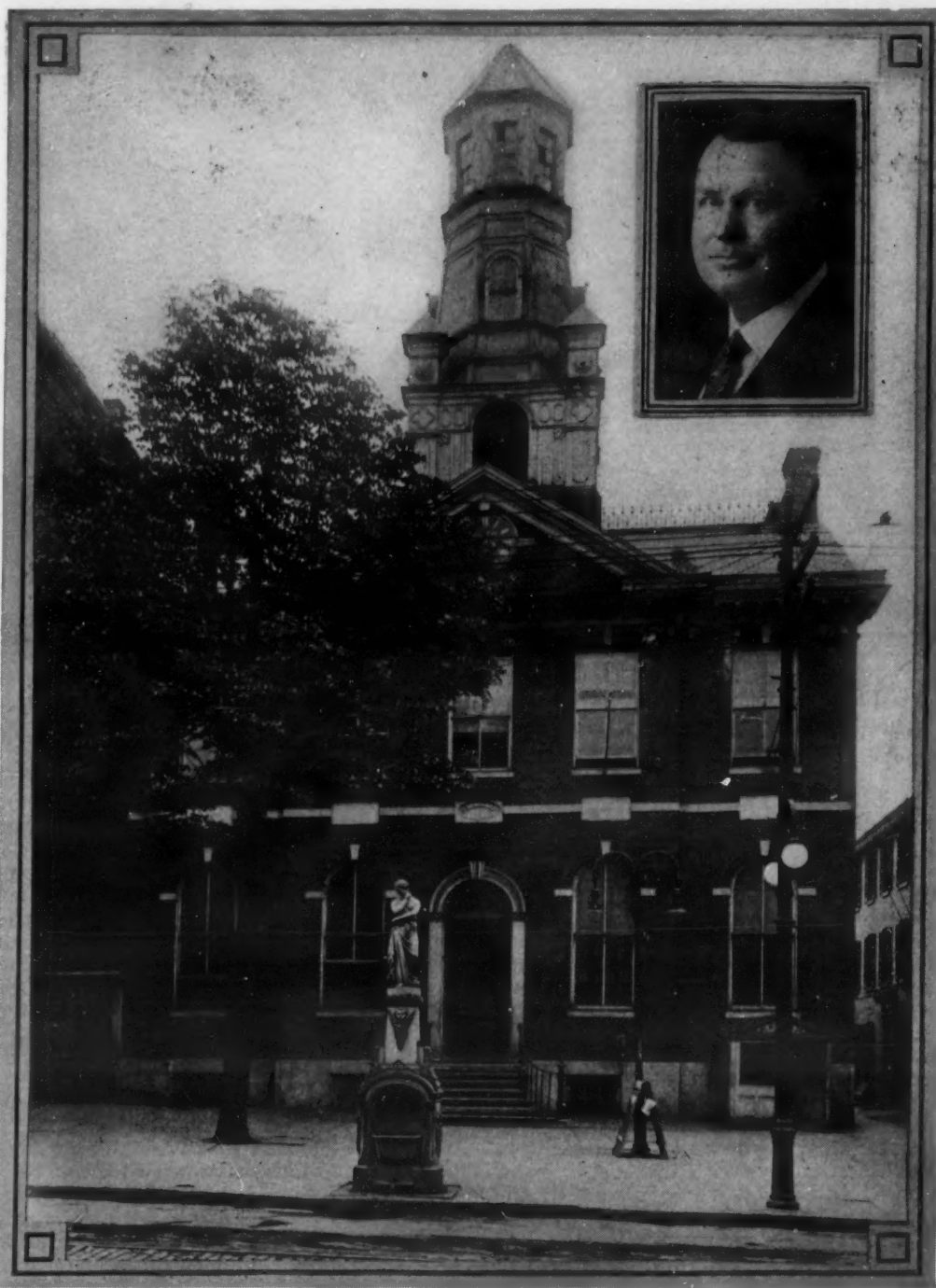
The Cleveland Orchestra will give two concerts under the association's auspices, both in the Playhouse, on Dec. 10, of which the afternoon concert will be for children. The program will be studied in advance by the pupils of the public schools, under Ruth E. Storms, supervisor of music, and her assistants.

The New York Symphony, Walter Damrosch, conductor, will appear at the Playhouse on Jan. 26, under the sponsorship of the Delaware Musical Association. In addition to managing the association events, Mrs. Bannard will present Paul Whiteman's Orchestra on Nov. 20.

Earl G. Finney, manager of the Playhouse, thus far has booked only the San Carlo Grand Opera Company, for a single night's performance, Monday evening, Oct. 20. Mr. Finney is contemplating further engagements of several prominent artists.

The most ambitious program of concerts is announced by the Orpheus Club, now in its eighth year. It will give seven concerts this season, three in Wilmington and four outside. Rehearsals are already under way for a concert in the Playhouse on the evening of Dec. 4. Elizabeth Bonner, contralto, formerly a member of St. Paul's Roman Catholic Church choir, and who appeared on the concert stage last season, will be the assisting artist. The program will be repeated on Dec. 9 at West Chester, Pa.

The Orpheus will give a concert in January, in Wolf Hall, University of



Headquarters of the Wilmington Municipal Musical Commission, the Old Town Hall, Built in 1798. Inset: C. P. Root, Recently-Chosen Executive Secretary and Director of Community Service, Who Is Expected to Be Elected Secretary of the Music Commission

Delaware, Newark, where it has sung with increasing success for several years past. The club will unite with the Glee Club of the University of Pennsylvania in a joint concert in the Playhouse, on Feb. 25. Dr. H. Alexander Matthews, Philadelphia, leads both the Orpheus and the Glee Club, and an exceptional program is expected. There will also be one or more assisting artists.

The annual spring concert of the Orpheus Club is scheduled for the Playhouse on April 30. A prominent assisting artist is now under consideration. This concert will be repeated in Dover, Del., and in Chester, Pa., during May.

Meanwhile the Westminster Choral Club, John A. Thoms, Jr., conductor, has begun rehearsals for a concert in the Westminster Presbyterian Church in November. Plans for giving an opera are also under way. The Westminster Club has presented an opera, with increasing success, at the Playhouse for several years.

An enlarged personnel is planned for the Student Orchestra, of which Edna Turner Bradfield is conductor. Several out-of-town concerts will be given. String quartet and quintet recitals are also scheduled. The Student Orchestra last

season gave three public concerts, all of which drew large audiences.

Elaborate plans for music for Christmas and Music Week are already being considered by the Music Commission and Community Service. On the whole Wilmington seems assured of a decidedly active and busy season.

THOMAS HILL.

MANKATO DELAYS PLANS BUT MUCH IS EXPECTED

Few Artists Yet Engaged, but Clubs Hope to Continue Customary Policies—Teachers Book Course

MANKATO, MINN., Oct. 11.—The plans for the season in Mankato have been somewhat delayed. Few bookings for concerts have been made although the various musical organizations expect to carry out their usual programs. Public interest in music has probably in no way decreased but there is a general feeling that recent years, and last season

in particular, brought too many demands on the public patronage.

The Mankato Music Club will have its customary monthly programs with artists from St. Paul and Minneapolis appearing at some concerts. No artist has as yet been booked for a public concert.

The State Teachers' College will have its regular course of three concerts. These will be given by Leo Ornstein, pianist; Willy Burmeister, violinist, and Virgilio Lazzari and Myrna Sharlow of the Chicago Opera.

The Orpheus Club and the Women's Glee Club will each make several appearances during the winter and will combine in singing "The Bohemian Girl," conducted by Mrs. H. A. Patterson at the annual spring festival. Other events for the festival have not yet been arranged.

The Junior Music Club will continue its study programs under the sponsorship of members of the Senior Music Club.

JESSIE RICE.

CONCERT SERIES LACKED PATRONAGE IN RICHMOND

Indiana Club Limits Bookings as Result—Supervisor's Departure Cancels Concerts

RICHMOND, IND., Oct. 11.—Several reasons make the coming musical season in this city somewhat uncertain, among them the departure of J. E. Maddy, supervisor of public school music for the past four years, for Ann Arbor, Mich., where he will head the department of public school music in the University of Michigan and supervise music in the Ann Arbor public schools.

The second reason is the lack of sufficient patronage given the series of concerts presented by the Woman's Club, which has resulted in the Club booking but one attraction so far, namely, the Cincinnati Symphony for November.

Mr. Maddy, who has added to the vivacity and interest of musical life in Richmond, had engaged de Pachmann and Harold Bauer as soloists for two of a series of concerts to have been given by the Richmond High School Orchestra, but his departure cancels these engagements and also the entire list of monthly concerts given by the orchestra.

During his régime in Richmond, Mr. Maddy gained a national reputation for the Richmond High School Orchestra and organized orchestras throughout the grade schools, a system which feeds the upper school orchestras.

Samuel R. Garton of the Garton Studios, states that a series of musical events is in process of arrangement but details are not entirely completed. The program includes, in addition to the usual public activities of the studios, concerts by out-of-town musicians.

George B. Stump, head of the music department of Earlham College, announces a program of visiting artists and organizations not yet completed.

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Trenton Expects to Achieve New Heights

TRENTON, N. J., Oct. 11.—In all probability the coming season will be the most active in music that Trenton has ever experienced, with two Artists' Series comprising ten concerts in all, and the regular series of concerts, recitals, and musicales given by the local organizations.

The most notable group of events is the Crescent Temple Concert Series under the direction of Marvin A. Riley and Son. This, the second season of the series, includes six events in the Crescent Temple Auditorium. Anna Case, soprano, will appear Nov. 11; Estelle Gray-Lhevinne, violinist, on Dec. 9, with a special matinee; Vladimir de Pachmann, pianist, Jan. 9; Giovanni Martinelli, tenor, Feb. 6; Ernestine Schumann Heink, contralto, March 31. Paul Whiteman and his orchestra opened the series on Sept. 22. This is the largest and most notable course ever attempted in Trenton, and advance information indicates that it will be quite successful. Most of the artists engaged will make their first appearances here.

Mrs. Hazel Dorey and Mrs. Albert J. Schultz will sponsor the four events of the Artists' Concert Series. Mrs. Dorey is a fine pianist, widely popular, and Mrs. Schultz has already managed several successful concerts, so the series should be successful. The course will include the New York Symphony under Walter Damrosch, on Nov. 24; Rosa Ponselle, soprano, Feb. 17; Reinald Werrenrath, baritone, March 16; and a joint recital by Merle Alcock, contralto, and William Bachaus, pianist, on April 13. The entire series will be given in the Crescent Temple Auditorium.

Club Events

Under the direction of Mrs. Gustav Hagedorn, chairman of the music department of the Contemporary, an interesting program has been arranged. Folk-music and the connection between music, art and drama will be among the subjects to be considered. Activities will



Frank L. Gardiner, Pianist, and Correspondent for "Musical America"; Mrs. Hazel B. Dorey, Pianist and Concert Manager, Who, with Mrs. Albert J. Schultz, Will Present a Series of Artists' Recitals This Season; Alvah Hart, Conductor of the Pennington Concert and Blawenburg Community Bands

begin in October, following the first meeting of the Contemporary, and both the October and November meetings will be devoted to folk-music used as thematic material by great composers. In January, February and March there will be a comparative study of music, poetry and visual art. In April there will be a meeting devoted to the works of local composers, and in May the annual spring concert will be given. Meetings of the music department will be held on the evening of the fourth Tuesday of each month, in the club house, and the department will also provide the program for the closed meeting of the club in December. At this time it is planned to have excerpts from "Messiah" performed with prominent soloists.

The New Music Club, under its organizer and director, Mrs. C. Louis Whitehead, plans to give about ten musical evenings during the coming season, on alternate Thursdays, beginning Oct. 30. This club is composed of approximately twenty members, all being capable musicians, and so far the members have contributed to the programs which have included vocal, piano, violin and cello solos, as well as readings of vari-

ous musical papers. Mrs. Whitehead was formerly director of the Contemporary Chorus of this city, and her new club promises to become one of the largest organizations for the promotion of art in this city.

Choruses and Bands

The Lutheran Choral Society, under H. Roger Naylor, plans to give two concerts during the coming season, in addition to many special musical events at the local Lutheran Churches. The chorus will also appear in Riverside, Palmyra and Philadelphia during the coming season.

The Trenton Symphony, under Gustav Hagedorn, its organizer, will give concerts, the number of which will be determined by the support received. Consequently no definite plans have yet been announced. Mr. Hagedorn is at the head of the violin department of the Trenton Conservatory.

The Eagle Philharmonic Band, under Benedict Napoliello will give its annual gala concert in the Crescent Temple, under the sponsorship of the local Eagles. Prominent vocal and instrumental soloists will appear with this organization, and it is planned to present the "Fingall's Cave" Overture and selections from the "Midsummer Night's Dream" music by Mendelssohn, and excerpts from Beethoven, Wagner and Tchaikovsky.

Edward A. Mueller, organist at the State Street M. E. Church, will resume his series of monthly organ recitals in November. Members of the quartet of the church choir will be the assisting soloists.

The orchestra of the Third Presbyterian Church, under Martin Mayer, will probably give several concerts on Sunday afternoons throughout the season. The annual spring concert will be given in April in the church auditorium, with prominent soloists. Charles Gilbert Spross, pianist, will probably appear at this time.

The Male Chorus of the Judge Davis Bible Class will give a concert late in October or early in November in connection with the dedication of the Central Baptist Church, which has been entirely rebuilt. William J. Fleming is leader of

this chorus, and in all probability another concert will be given during the coming spring, in addition to numerous other appearances throughout the season. Frank L. Gardiner is accompanist for the chorus and will appear as piano soloist with the organization.

The Pennington Concert Band and the Blawenburg Community Band have planned a series of concerts under Alvah Hart, with prominent assisting soloists. No definite dates are planned at this time.

The Trenton Teachers' Chorus, Inc., will give its usual series of concerts under Catherine M. Zisgen, supervisor of music in the public schools. The usual policy of presenting an artist of international reputation will be followed. The music departments of the public schools will operate on a much larger scale during the coming season, with memory contests, music appreciation classes, school choruses and orchestras. Mary B. Rathbun will assist Miss Zisgen in the work.

The Arion Glee Club, under William Woodhouse, will begin its twenty-ninth concert season this year. As usual, two programs will be given with well-known artists as assisting soloists.

FRANK L. GARDINER.

JOHNSTOWN, PA., HAS NEW HIGH SCHOOL AUDITORIUM

School Board Sponsors Artists' Course and Prospects Are Brightest in Many Years

JOHNSTOWN, PA., Oct. 10.—The completion of the new Cochran Junior High School Auditorium seating 2400, and the sponsoring of a course of six musical concerts by the Johnstown School Board have given musical matters an impetus which promises to break the unsatisfactory concert situation which has existed for many years.

The State Symphony, Josef Stransky, conductor, is to appear on Oct. 10, with Rhys Morgan, Welsh tenor, as soloist. Estelle Gray-Lhevinne, violinist, will come in the last week of October, and Mabel Garrison, soprano, in November. January will bring Percy Grainger, February Reinald Werrenrath, and in March the William Wade Hinshaw Opera Company will wind up the series with Mozart's "Marriage of Figaro."

The Germania Quartet Club and the Treble Clef Club, both led by Hans Roemer, will each give a pair of concerts. The Fortnightly will hold its annual series of open and closed meetings. Gordon Balch Nevin will contribute his usual series of six monthly organ recitals at the First Lutheran Church on the McMillen Memorial Organ. All in all the prospects are the brightest in many years.

WASHINGTON, D. C.—Franceska Kaspar Lawson, soprano, has been engaged for concerts this season in Washington, Wheeling, Baltimore, Lancaster, Johnstown, and colleges in Pennsylvania, Kentucky, Ohio, West Virginia, North and South Carolina, Georgia and Alabama.



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[Continued from page 105]

will be often heard this year. Besides the aforementioned appearance of Mr. Courboin, there will be a recital by Marcel Dupré on Jan. 15, and one on Feb. 12 by Nadia Boulanger. The organ will be a feature, whenever possible, on Sunday afternoon programs, and local organists will be engaged.

Mr. Walter has arranged a limited number of out-of-town engagements for the orchestra, including three concerts each in Buffalo, Grand Rapids and Ann Arbor, two in Pittsburgh and one each in Toledo, Dayton and Columbus.

The Detroit Symphony String Quartet will be heard in a group of chamber music recitals during the winter, but no definite announcement can be made now as uncertainty still exists as to who will fill the positions of 'cellist and viola player. Ilya Schkolnik, concertmaster, and William Grafing King, assistant, will again play the first and second violins.

A dominant educational factor is the Capitol Symphony, with its persevering pathfinder, Eduard Werner. Mr. Werner, who daily conducts the orchestra at the Capitol Theater, leads the combined orchestras of the Capitol, Madison and Adams theaters every Sunday noon, these programs being free to purchasers of the regular motion picture ticket. Last season was Mr. Werner's most successful one, the attendance averaging 3000; and this season, his fourth, promises to be even more satisfactory. These concerts last but an hour and consist of seven or eight compositions which range from very light numbers to the classics. One movement from a symphony by Brahms, Beethoven, Tchaikovsky, Schubert or some other standard composer is included each Sunday, with at least one American work.

The value of Mr. Werner's work is appreciated when one considers that he is presenting good music to a vast throng not within reach of the Detroit Symphony and that he creates audiences for concerts in Orchestra Hall. He is always assisted by one soloist, preferably a young musician of promise who is otherwise unable to get before the public. Mr. Werner plans to produce several works for chorus and orchestra.

The Philharmonic-Central Concert Company, of which J. L. Woods, James E. Devoe and Setta Robinson are the officers, announces an interesting list for its Detroit concerts. The regular Philharmonic series opens on Oct. 23 with the New York Symphony under Walter Damrosch in its first Detroit appearance for at least six seasons. On Nov. 24 Toti Dal Monte, coloratura soprano, will make her local debut, and Dec. 11, 12 and

13 will mark the farewell appearances of Anna Pavlova and her ballet. John McCormack gives his annual recital on Dec. 8, and the new year will find Feodor Chaliapin giving a recital on Jan. 5. The Kibalechich Russian Symphonic Choir will appear on Feb. 9 and Maria Jeritza makes her second Detroit appearance on Feb. 26. Other Philharmonic-Central attractions include Paul Whiteman and his orchestra on Oct. 6, Geraldine Farrar and her company in a performance of "Carmen" on Oct. 10 and recitals by Sergei Rachmaninoff and Fritz Kreisler.

Concerts Elsewhere

In addition to the Detroit concerts, Philharmonic series will be given in Lansing, Kalamazoo, Flint and Grand Rapids. At Lansing the series will be given in cooperation with the Matinée Musicale, with Mildred Koonsman as local manager. The new high school auditorium in Kalamazoo will house the concerts in that city, the series being given by arrangement with the Kalamazoo Board of Education, with Laura E. Tucker as acting manager. At Grand Rapids the series is to be given under the auspices of the Armory Extension Association in the Grand Rapids Armory with Marion E. Allen as local manager. Emily Hixson is the local manager at Flint, where concerts are given in the Regent Theater. Artists for these concerts include Miss Farrar, Louise Homer, Tito Schipa, Mr. Chaliapin, Mr. Kreisler, Mr. Rachmaninoff, Anna Case, the New York Symphony, Mabel Garrison, Harold Bauer and Efrem Zimbalist.

Mr. Whiteman and his orchestra will also be presented by the Philharmonic management in Saginaw, Lansing and Grand Rapids, and additional performances by Miss Farrar and her company are listed for Jackson and Lansing.

Isobel J. Hurst will again be active in the managerial field, giving a series of concerts in Orchestra Hall which includes such artists as Titta Ruffo, Rosa Ponselle and others. Of particular interest are six historical piano recitals to be given in Memorial Hall by Mr. Gabrilowitsch. They will be interspersed throughout the season, on Nov. 15, Nov. 29, Dec. 20, Jan. 10, Feb. 7 and March 21. Mrs. Hurst will also manage the local engagement of the San Carlo Grand Opera Company, which will remain at the Shubert-Detroit for a week.

The Metropolitan Concert Company, which entered the local field late last spring, has arranged a more pretentious schedule for this season. The course will open with a joint recital by Beniamino Gigli and Catherine Gobbi in Orchestra Hall on Oct. 20, to be followed by concerts by Giacomo Lauri-Volpi, Alessandro Bonci, Mr. Schipa, Nina Morgana, Giuseppe de Luca and others. The series will close on March 28, when the San

Carlo Concert Orchestra will give the program, assisted by a quartet of singers.

The Alma Glock Concert Direction has in prospect a season of considerable activity. Besides arranging concerts for local and visiting artists here, Miss Glock is personal manager of the Bay City-Saginaw Trio, composed of Martha Agnew Wentworth, pianist; Grace Barrows Warren, violinist, and Gertrude Heacox Stover, 'cellist. She also has under her management Charles Fred-eric Morse, lecture recitalist; Ruth Cly-nick Buysse, harpist; Nicholas Garagusi, violinist; Elizabeth Bennett, contralto, and Winifred Carter, harpist. Miss Glock is prominently identified with other local musical affairs, being assistant to the manager of Orchestra Hall and chairman of the music committee of the Detroit Zonta Club.

The Tuesday Musicale, under the able leadership of Mrs. Leland B. Case, opens its thirty-ninth season with a membership of approximately 400 and a local influence of no mean proportions. Profound interest is manifest in the announcement that this club will again conduct a contest for Detroit composers, with substantial awards. The contest will close about March 1, but the concert presenting prize compositions will not be given until the late spring. The philanthropic endeavors of the club cover a wide field and, under the direction of Mrs. Valentine Ives, will be even more extensive this year.

On the morning of Nov. 4 the Tuesday Musicale will introduce Jerome Swinford, baritone, and on Feb. 10 another newcomer to Detroit, Gitta Gradova, pianist. These concerts, with a third to be announced later, will be free to Tuesday Musicale members, but tickets will be sold to the public. Arrangements are pending for another presentation of Frederick Alexander, whose topic will again be "Bach."

The Tuesday Musicale season will, as usual, open and close with luncheons. Intervening there will be ten morning programs by active members. All the concerts and other functions of the club will be given in the new Women's City Club. The club has extended luncheon privileges to all Tuesday Musicale members on concert days.

Philanthropic Work

The Student League of the Tuesday Musicale will continue its work of fitting young musicians for membership in the senior club. Since federation, its scope has broadened and it has become a factor to be reckoned with. These fifty-five students meet once a month, when a musical program is given by members. This season Mrs. Joseph Whitaker, Tuesday Musicale chairman, and Lorraine Merryweather, president of the League, hope the course of study prescribed by the National Federation will be followed. Philanthropic work will be carried on as heretofore, and the annual tea will again provide funds for a contribution to some worthy musical project.

The Highland Park Music Club anticipates another successful year under the régime of Mrs. Charles W. Thomas. The 110 members will hold two meetings each month when music of various nations and periods will be studied and programs given. This club has also entered the philanthropic field and will raise an ex-

tra fund to provide for such work and for a contribution to the Detroit Symphony. The Highland Park Club expects to present three outside attractions, but the only artists' concert definitely arranged is one early in November when the Abbas Trio will give a program.

Chamber Music Progressing

This autumn sees the Chamber Music Society vigorously forging ahead with civic enterprises, its season having in reality begun last July. Sunday programs in the Art Institute will be continued, and concerts will be given there at Christmas, Easter and all other holidays. On Sunday evenings music will be provided for the men and women employees who meet in the main recreation building for dinner. Each Thursday night in the Detention Home the society will give a concert for the women and one for the men, community singing being a feature. On alternate Sunday evenings members will provide music for the women in the House of Correction and, on alternate Tuesdays, for the men. Clara E. Dyar, president of the Chamber Music Society, has given two pianos to the Wayne County Jail, so that music is regularly presented in that institution. Community singing has proved so successful that it is a prominent feature of that work. Music will be furnished for such events as the commencement exercises in the Teachers' College and soloists will be furnished for summer band concerts at Belle Isle.

The Chamber Music Society will give concerts in the public schools, utilizing such groups as the Detroit String Trio, the Abbas String Quartet and musicians from the Detroit Symphony. Mrs. Perle Baird Marsden remains at the head of the booking bureau, this service being rendered free to members.

Mrs. William Carlyle Barbour has mapped out a program for the Musical Coterie that is not only educational but has the added charm of variety. On the second Tuesday of each month, meetings will be held, the first being scheduled for Oct. 14, when Isobel J. Hurst will discuss "The Commercial Aspect of Music." On Nov. 11, Maurice Willaert and Ola Dafee Eustice will give a musical program; and on Dec. 11, Corley Kirby of Station WWJ will discuss the radio. On Jan. 13, Mrs. H. P. Prescott will give a lecture on "The Furthering of the Fine Arts Through the Women's Clubs"; and Mercedes Pilowska, Mrs. John M. Burns and Mr. and Mrs. W. C. Rockwell will provide the music. On Feb. 10, Mrs. Francis C. Osborn will talk about "Music in the Public Schools," and Mrs. C. H. Bennett, organist of the Madison Theater, will speak on "Adapting Music to the Screen" on March 10. The Musical Coterie will give one open concert.

Of paramount interest is the Hamtramck Settlement which, for the last two years, has been sponsored by the Musical Arts Club. Under the direction of Grace Barber, junior and juvenile classes in musical appreciation are held and music lessons are given. The resultant success has proved highly encouraging. One Monday evening each month the thirty members will gather in the Ganapol Studios; and Mrs. Samuel Asherson, president, has planned a season's program which includes a study of the course prescribed by the National Federation.

The Fine Arts Society will continue to provide programs of varied entertainment for its members, these evenings being devoted to musical, dramatic and social diversions.

Dr. Edward B. Manville is dean of the Detroit chapter of the American Guild of Organists for the coming year. His last occupancy of the chair was interrupted by the war, so that many of his progressive ideas, not put into effect then, will doubtless materialize under his present regime.

Charles Frederic Morse's plans for the Orpheus and Madrigal clubs include two Orpheus Club concerts in Orchestra Hall and numerous programs in nearby cities. For the December program, Carlos Salzedo will be the soloist and the club will give several of his compositions. Mr. Morse, who has brought the Orpheus Club to a high point of virtuosity, has recently been engaged as director of the Tuesday Musicale Chorus of Pontiac, as musical director of the Central Methodist Church of the same city, and remains director of music in Grace Episcopal Church and organist and choir director of the First Congregational Church, Detroit.

The Detroit Institute of Musical Art enters its tenth year under auspicious

[Continued on page 153]



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circumstances. Increased facilities in the new home on Putnam Avenue have permitted the addition of new teachers and new departments, the most important of which is a theater school for children. This course is under the direction of Winnett Wright and Helen Granzow, and is operated in connection with the Studio Theater School. Dr. Mark Gunzburg is now a permanent member of the faculty, and Frederick Lamond has been engaged to conduct another master class in 1925. Edward B. Manville is president of the institute, with a staff of more than fifty teachers.

The Detroit Conservatory of Music, which recently celebrated its fiftieth birthday, continues to strengthen its faculty, which now numbers nearly 100. All branches of music are taught and free advantages, such as orchestra playing, positions in the school chorus and rôles in local operatic productions are offered. On Monday evening, Nov. 17, the Conservatory will present Elly Ney in a piano recital in Orchestra Hall, and on Feb. 16, Ernest Schelling, both of these concerts being free to Conservatory students. Arrangements are also being made for the appearance in Orchestra Hall of Georgia Baskerville and many others.

The Detroit College of Music, Detroit's newest institution of music, formally opens this autumn in studios in the Detroit Savings Bank Building. The College is affiliated with the Sherwood Music School of Chicago and confers degrees acknowledged by the American educational system. High schools and colleges accept as part of their entrance and graduation requirements, work taught by this school, a feature of which is the requirement that the pupil study not only in his particular field, but also

theory, harmony, solfeggio, orchestration, counterpoint, analysis, composition, phrasing and history of music. Jean J. Goldkette, director of the College, is a graduate of the Imperial Conservatory of Music, Moscow.

The Institute Conservatory of Detroit, which had its inception in Pontiac several years ago, has recently been opened by Charles L. Wuerth and A. F. Tull, and is also affiliated with the Sherwood School of Chicago. This school is maintained and guided by the Business Institute, and pupils in local high schools receive credit for work accomplished there. Many well-known musicians have joined the faculty, including William Fishwick, Helen Shafer, Harry Parker, Herman Hoexter and Andrew Davis.

The Ganapol Studios, May Leggett, Abel Violin School and others of high standing anticipate an unusually active season.

Thomas Chilvers, supervisor of public school music, and his able assistants are vital factors in the expansion of our musical endeavors. A feature of plans for this year is the establishment of an orchestra in each elementary school in the city under the direction of Thomas Byrne. Free lessons on orchestral instruments are given by members of the Cass Technical Symphony, of which Mr. Byrne is conductor. There will be the usual music memory contest and the production of several light operas. Fowler Smith, Arthur Searle, Clara Starr and Gertrude Fleming have been retained as Mr. Chilvers' assistants.

C. E. Brewer is also developing orchestral talent in his field, as recreation commissioner. He is constantly encountering marked ability among those who frequent the centers, but is handicapped by a lack of orchestral leaders. Several orchestras have already been established and Mr. Brewer hopes to

obtain an appropriation from the city to carry on this work. The 182nd Artillery Band provides programs for the recreation centers, and many other musical activities are in progress there at all times.

The J. L. Hudson Co. is taking an aggressive part in the promotion of orchestras in public schools. N. E. Hicks has arranged for a group of Detroit Symphony players to give demonstrations of instruments, collectively and individually. Mr. Hicks has also contracted for twenty-six free concerts to be given by the Hudson Band in the public schools of Detroit, three in Redford, four in Windsor, two in Monroe, two in Flint and one each in Sandwich and Grosse Ile. The Hudson quartets (men's and women's) will be heard extensively this season, as will the other units in the Hudson system. Mr. Hicks is cooperating with H. Matthias Turton of Leeds, England, for the establishment of a chorus of about 250, to be trained by the latter. Edith Rubekam is actively working toward the fulfillment of this plan, and it promises to culminate successfully.

Grinnell Brothers are spreading the gospel of good music in a novel way that has been productive of good results. Free music lessons, covering a period of ten weeks, are given to children between the ages of eight and fourteen, and an opportunity to appear in one recital is granted. The work is conducted in classes, according to the Miessner system, and its success has been so emphatic that it will be continued this year.

Detroit is singularly fortunate in having theater orchestras of an unusually sound calibre. The Capitol, Madison, Adams and Washington theaters are especially noteworthy, as is Schumann's Band, which gives daily concerts in parks throughout the summer.

The Detroit News figures prominently in the city's musical life because its radio station broadcasts concerts that are decidedly worth while. The News maintains a small orchestra which enables E. L. Tyson to arrange programs that have won him considerable acclaim.

The Free Press radio station will continue to broadcast the Tuesday Musicales concerts this season. Lucille O'Connell provides music of a wide variety, but nothing of more substantial worth than the special Tuesday programs.

But one change has been made in the ranks of our critics, Russell J. McLaughlin, now acting in that capacity for the Detroit News. Charlotte M. Tarsney remains at the Detroit Free Press, Ralph F. Holmes at the Detroit Times and Mrs. Newton J. Corey is editor of the music page of the Detroit Saturday Night.

Since the completion of the Women's City Club, Detroit's auditorium needs are considerably alleviated, for the club supplies the long-felt want of a small recital hall with adequate accommodations for the audience, as well as for performers. Arcadia Auditorium is well adapted to large gatherings. Orchestra Hall houses crowds of medium proportions and Memorial Hall completes the nicely graduated scale, holding a few more people than the new club auditorium. MABEL McDONOUGH FURNEY.

Stanley R. Avery Forms New Choir in Minneapolis

MINNEAPOLIS, MINN., Oct. 11.—Stanley R. Avery has this year added to his many activities the formation of a choir at Judson Memorial Baptist Church, one

of the most active and progressive churches in the residence district. The new choir sang its first service on Sunday evening, Oct. 5, and made a most favorable impression. Ewen W. Cameron, long known for his interest in local musical affairs, is chairman of the music committee, and Ellen Thorsell, a pupil of Mr. Avery's, is assistant organist. St. Mark's Episcopal Choir, which Mr. Avery also conducts, announces another year of great activity. The choir's work includes, besides the regular services, a musical service every Sunday afternoon from October to May, an annual Christmas performance of "Messiah," a presentation of "Elijah" dramatized, which it so successfully produced for the first time in Minneapolis last season, a number of engagements in other churches, and the study and presentation of some of the larger a cappella anthems. At the MacPhail School, Mr. Avery has classes in choir-training, composition, and orchestration and pupils in piano and organ. He also conducts the Choral Art Society which is affiliated with the school. Recently the Oliver Ditson Company has issued five anthems by Mr. Avery, each built on the idea, textual and thematic, of some famous sacred chorus and concludes (ad lib.) with that chorus in abridged form. The same publishers are also bringing out several new male choruses by Mr. Avery.

Indianapolis Church Will Be Scene of Concert Series

INDIANAPOLIS, IND., Oct. 11.—A series of three concerts is announced by Frederick Newell Morris. He will present Pietro Yon, organist, on Dec. 8; Harrington Van Hoesen, baritone, and a choir of fifty-four voices under Mr. Morris on April 25, and a third attraction to be announced later. The choir of the Tabernacle Presbyterian Church with the quartet of soloists will give "Messiah," under Mr. Morris, on Dec. 21. These events will be presented in the Tabernacle Presbyterian Church. Glenn O. Friermood has been engaged as the head of the voice department of the College of Music and Fine Arts.

PAULINE SCHELLSCHMIDT.

WASHINGTON, D. C.—Gertrude Lyons has been engaged for a concert trip to Panama. Alma Duke Wright is scheduled as accompanist and co-artist.



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New York City

Atlanta Symphony to Set Pace in New Season

Orchestral Association Starts Movement to Build Its Own Hall—Metropolitan Opera Is Booked to Make Five Days' Visit — Prominent Artists Scheduled in Concert Series

ATLANTA, GA., Oct. 13.—Atlanta's ever increasing interest in things musical is manifested by a multiplicity of musical events for the coming season, including the second season of Symphony concerts, recitals by a large number of artists and the Metropolitan Opera Company, which is booked for a five days' visit in the spring.

The Atlanta Symphony, conducted by Enrico Leide, will begin its second season on Oct. 26 in its new home, Loew's Theater, with the first of a series of eight concerts on alternate Sunday afternoons. Four will be popular programs. Hugh Hodgson, pianist, has been engaged as soloist for the opening concert. Artists for the three remaining concerts have not been named. The orchestral association has started a movement to build its own symphony hall to obviate the need for depending on the generosity of the theater owners.

Rumors have been floating for months that Atlanta would have a season of light opera during the summer months, but the authoritative statement has not been given by C. B. Bidwell, the man behind the movement. The plans may materialize for the summer of 1925.

The Atlanta Festival Association will present the Metropolitan Opera Company in five days of opera for the fourteenth season, according to an announcement by Col. William Lawson Peel, president of the association. This program will be made up in January.

Prominent Artists Scheduled

The Music Club, of which Mrs. George Wight is president, will present the following artists in the Civic Series in the Auditorium-Armory: Maria Jeritz, Oct. 18; Cincinnati Symphony, Dec. 11; John McCormack, Feb. 3; Harold Bauer and Pablo Casals, Feb. 24; Jascha Heifetz, March 10. For the Series Intime the club will bring Albert Spalding, Nov. 8; Myra Hess, Jan. 10; Flonzaley Quartet, Jan. 24, in the auditorium of the Atlanta Woman's Club.

Mrs. Charles Chalmers, program chairman, has planned a series of chamber music and miscellaneous concerts by local artists for the first Wednesday of each month. On the third Wednesday there will be the study course as outlined and adopted by the National Federation of Music Clubs, under the direction of Madeline Keipp. For the Morning Musicales the club will go into its new home in the Georgia Ball Room of the Atlanta-Biltmore.

Mrs. Thad Morrison, director of the Junior Music Club, announces that several scholarships will be awarded to club members. They will hold a memory contest, give one operetta and take part in National Music Week. The programs will include the study of the old masters and American composers. Steinway Hall will be the new home of the club.

A number of artists will be presented by the Fine Arts Club in concerts for members of the club, according to plans outlined by Mrs. Paul Seydel, program chairman, and Mrs. Wilmer Moore, concert director. The part of the season's program devoted to music will include



ATLANTA CLUB LEADERS WHO STIMULATE INTEREST IN MUSIC

- 1, Mrs. Charles Chalmers, Program Chairman Music Club and Chairman of Music Department, City Federation of Women's Clubs;
- 2, Mrs. George W. Walker, Secretary Atlanta Symphony Orchestra Association;
- 3, Mrs. Thad Morrison, Director Junior Music Club;
- 4, Mrs. W. O. Cheers, Chairman Department of Music, Atlanta Woman's Club;
- 5, Mrs. Earl Sherwood Jackson, Permanent Chairman, Municipal Christmas Pageant;
- 6, Mrs. Paul Seydel, Program Chairman Fine Arts Club

Katherine Tift-Jones, disease, assisted by Georgia Price, harpist, in November; Frances Newsom in a Christmas program for children, Sir Paul Dukes in a lecture on "Russian Music Before and After the Revolution," Carlos Salzedo, harpist, in a concert for the second consecutive season. The club is negotiating for appearances by other artists.

Women Pledge Aid

The music committee of the Woman's Division of the Chamber of Commerce, Helen Knox Spain, chairman, has pledged its active service to all musical organizations of the city and will again direct the local observance of National Music Week. It is now making a survey of the musical activities of the city. The program, although not fully determined upon, will include an active part in the Christmas pageant, the presentation of the newly organized double quartet of women's voices in several concerts, and a series of monthly concerts by local artists on the first Wednesday of each month, to be broadcast from the radio studio of the Atlanta Journal, station WSB.

The City Federation of Women's Clubs always takes a silent and active part in Atlanta's musical program. Confer-

ences are being held to formulate plans for two civic choral organizations.

Under the chairmanship of Mrs. W. O. Cheers, the Woman's Club department of music has worked out an interesting plan of scholarships. The examinations will take place this month. It will continue its policy of indorsing the musical clubs and managements in their concerts by visiting artists and will give a number of concerts by local artists.

During Christmas week the community pageant, "Light of the World," will be presented by Mrs. Earl Sherwood Jackson. In June the City Council voted unanimously to make the celebration an annual event. The appropriation is made by the city, and all participants give their services. Mrs. Jackson was appointed this year as permanent chairman of the pageant committee.

For several years the general manager of parks has seen to it that at least two of the large parks had Sunday afternoon band concerts. This program will be continued, with a mid-week band concert in some of the small parks.

Bureau Presents Artists

Under the direction of the Southern Musical Bureau, of which Russell Bridges is president, the following artists

will appear: the William Wade Hinshaw Company in Donizetti's "Don Pasquale," late in October; Vladimir de Pachmann, Nov. 14; Sigrid Onegin, Nov. 27; Paul Whiteman's Orchestra, Jan. 15; Denishawn Dancers, Jan. 29; Beniamino Gigli and assisting artists, March 24.

A series of recitals will be given by the Potter-Spiker School depicting the history of dancing, beginning with the Egyptian and continuing through the various countries, with authentic costumes and music. Mrs. Potter-Spiker will deliver a series of lectures on the synchronism of the arts, with illustrations of forms of musical composition presented by the Spiker Players in dance. These will begin in October and will continue in January, February and May.

The Atlanta Conservatory and the Morgan-Stephens Conservatory have both launched what promises to be a successful season. Adrian Ponliot, teacher of piano, has joined the faculty of the former. Private studios are also having an active season.

The Emory Glee Club and Orchestra, conducted by Dr. M. H. Dewey, will start on its first concert tour of the season on Dec. 29 in Savannah and will tour through Florida. The second tour will be through Tennessee and Kentucky in the spring. Several concerts are scheduled in Atlanta, including one sponsored by the Music Club. Many of last year's members have returned and the orchestra has been enlarged.

The Marionettes of Georgia Institute of Technology, having gained recognition with their first venture into the musical field, will repeat last year's musical show, "The Seventh Veil." The music and lyrics are by Harry J. Pomar of Atlanta. The club will make a winter and spring tour of the South.

Organists' Program Outlined

Dora Duck, dean of the Georgia Chapter of the American Guild of Organists, is formulating an interesting city-wide program for organists. With her choir there will be the usual program of Russian music throughout the year, with

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[Continued on page 155]

Atlanta, Ga.

[Continued from page 154]

three additional concerts on Nov. 4, Dec. 24 and April 8.

The Yaarab Chanters will give three concerts in the course of the winter, the first coming in December. The receipts of all concerts are presented to charity.

Motion picture theaters, both the Metropolitan, Enrico Leide, conductor; and the Howard, Buel Risinger, conductor, have large orchestras and will present weekly programs of classical and popular works, ranging from Beethoven to Berlin.

Music houses have announced programs. The Ampico and Edison Shop will present Dr. Sigmund Spaeth and Ruth Lloyd Kinney. Phillips and Crew have scheduled two concerts by Philip Hodgson, one for the Music Club and the other for the Symphony series. The Clark Atlanta Company will conduct a band contest for the preparatory schools of Georgia during National Music Week.

Several department stores are making plans to take part in the 1925 observance of National Music Week with enlarged programs. Since the music department was opened in Rich's Store last March under the management of A. B. Willis it has increased its Music Club from 300 members to 3600. Monthly concerts are held at the store by its membership.

In the public schools, from the primary grades through the high school, there will be classes in music appreciation. Renewed emphasis will be given band and orchestra work. Since there has been opposition to the former plan of the memory contests, Kate Harralson, supervisor of music, will conduct these on the new plan suggested by Columbia University. In the Girls' High School Mrs. Grace Lee Townsend has inaugurated classes in harmony this year. The chorus and orchestra work done during the week is continued in the Sabbath Schools on Sunday. All the large churches and a number of the small churches have organized choruses and orchestras under competent leaders.

The Georgia Railway & Power Company band, orchestra and quartet have been giving their services to civic affairs. The Post Office Orchestra has appeared before business clubs and in churches.

Music Club Has New Home

In the Atlanta-Biltmore, the recently built \$3,000,000 hotel, the concert hall will be the new home of the Music Club. Several private musicales will be given in the Georgia Room. Each Sunday evening concerts will be given during the summer on the Terrace and in the winter in the Georgia Room. These are conducted by Enrico Leide, leader of the Atlanta Symphony.

The College Park Music Club will fol-

low the course of study adopted by the National Federation of Music Clubs. Helen Knox Spain has been engaged to give a series of lectures and conduct the study classes. The chorus, conducted by Florence Golson Bateman, will give a number of concerts. A similar program has been outlined for the Junior Club by Mrs. Clarence Wall. The Blue Bird Club, for the younger musicians, will have a course of study and a number of feature programs conducted by Mrs. Hugh Couch. HELEN KNOX SPAIN.

ROME LOOKS FOR GREATEST SEASON

Music Clubs Will Again Sponsor Leading Events in Georgia City

ROME, GA., Oct. 11.—The Music Club, Mrs. John Proctor, president, will again manage the Rome Symphony Orchestra, observe music week, and present the Hinshaw Company in "The Marriage of Figaro."

Although, at this time, a definite program has not been arranged, it is certain the club will make much of its fourth observance of music week in May. During this week, the club will have full charge of the *News-Tribune* for one day, getting out what is to be known as the Music Club Edition. The contributors this year will be local and national authorities on musical subjects.

The club will follow the study course adopted by the National Federation of Music Clubs. The programs throughout the year will be under the direction of a general chairman, with a chairman for each month. The chorus will be conducted by Mrs. Frederic Vaissiere in a series of concerts during the winter.

The orchestra, under Paul Nixon, will give three concerts. The soloists and dates will be announced later.

The churches, public schools, Shorter College, Darlington School for Boys and the Berry Schools have renewed their pledges to support the Music Club in all its activities, and music-lovers expect one of the greatest seasons Rome has had. HELEN KNOX SPAIN.

WASHINGTON, D. C.—Mary Carlisle Howe, composer, pianist and director of several choral organizations, is planning a coast to coast recital tour with Anne Hull in two-piano concerts, opening in Aeolian Hall, New York, on Oct. 27.

TOLEDO, OHIO.—In addition to her teaching and work as organist in St. Paul's Methodist Church, Edna Beach Webb has been booked for several concerts with the Welte-Mignon, for which she has been making records.

Opera Performance Will Be a Feature of Banner Year in Anderson, S. C.



Mrs. C. C. Herbert, President of Anderson Music Club

ANDERSON, S. C., Oct. 11.—Plans are already complete for the biggest musical season in the history of Anderson. Charles Trowbridge Tittman, bass, will be the first visiting artist, and the second event will be something new for Anderson audiences, since it will bring William Wade Hinshaw's Opera Company in Donizetti's "Don Pasquale." The Sittig Trio and Yolando Merö are also booked for concerts.

The officers of the Anderson Music Club for the coming season are Mrs. C. C. Herbert, president; Mrs. O. L. Martin, vice-president, and Mrs. W. C. Watt, secretary and treasurer. Attractive year-books have been issued and really constructive work will be undertaken. Visitors of note will appear on the pro-

grams, namely Mrs. Robert Woodside of Greenville, president of the State Federation of Music Clubs, and Dr. Wadell, president of the Spartanburg Music Festival.

The Junior and Juvenile Clubs are ready for a winter's study and the department of music of the County Federation is making preparations to co-operate in the state-wide music memory contest. Plans are also on foot for the organization of new clubs in the county.

MARY HELEN BURRIS.

Visiting Artists on List for Augusta, Ga.

AUGUSTA, GA., Oct. 11.—The season's calendar contains many interesting events for music-lovers. Besides the many concerts arranged by the local music schools, the Woman's Club has engaged Mischa Elman, violinist, for February and the Denishawn Dancers for January. The William Wade Hinshaw Opera Company is to appear in Mozart's "Marriage of Figaro." The management of the Bon Air-Vanderbilt Hotel has booked several artists for concerts. The new Police Band of thirty members is practising for its initial appearance this fall. SCOTT NIXON.

WASHINGTON, D. C.—Katherine Riggs, harpist, and Helen Gerrer, violinist, are planning return engagements on the concert tour which they undertook last year. Both will continue to teach in the Martha Washington Seminary, and will play in several churches here for special services. Miss Riggs will continue as harp instructor in the Misses Eastman's School, and Miss Gerrer will continue teaching in the Georgetown Visitation Convent.

TOLEDO, OHIO.—Maude Ellis Lackens, soprano soloist in the Ashland Avenue Baptist Church, has been engaged as soloist in Haydn's "Creation" to be given by the Choral Society in the spring. Mrs. Lackens has appeared in "Messiah," "Last Judgment," "Aida," and "Pilgrims Progress" with the Choral Society, and in "Boccaccio" with the Toledo Opera Company.

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San Francisco

[Continued from page 67]

duets, trios, specially arranged choruses, and operatic numbers. An organist and pianist will be accompanists.

In addition Mr. Healy will bring Rachmaninoff to San Francisco and will present Geraldine Farrar in a special "Carmen" performance. Plans for his further activities have not been completed at time of writing.

Ten evening concerts, to be given in the Scottish Rite Auditorium, are announced by the Elwyn Bureau, whose list of artists includes Jascha Heifetz, Maria Ivogün, Moriz Rosenthal, Albert Spalding, Mabel Garrison, Reinald Werrenrath, Eva Gauthier, the London String Quartet, Cecilia Hansen, Roland Hayes, Isa Kremer, and the San Carlo Grand Opera Company. Jascha Heifetz and the San Carlo Company will be presented as special attractions, bringing the total number of concerts for the season up to twelve. V. I. Shepherd will continue as San Francisco manager for the Elwyn Bureau and local representative of the Wolfsohn Musical Bureau, with Peter D. Conley as assistant manager.

Alice Seckels will continue to operate, as she has during the past eight months or more, as an independent concert manager. The Alice Seckels Matinée Musicales will be removed to the new Gold Ballroom of the Fairmont Hotel. Six Monday afternoon concerts will be given here with Ina Bourskaya, Claire Dux, Mieczyslaw Münz, Alberto Salvi, the De Reszke Singers and Royal Dadmun appearing in the order named, on Oct. 20, Nov. 3, Dec. 1, Feb. 2 or 9, Feb. 23, and March 9. Holders of San Francisco season tickets will be privileged to use them for admittance to the Alice Seckels Matinée Musicales to be given at the Hotel Vista del Arroyo in Pasadena. A series of lectures covering the repertoire of the San Francisco Opera Company and Symphony Orchestra will be given

by Victor Lichtenstein, under Miss Seckels' management, at Sorosis Club Hall. Sigismund Stojowski has also been engaged for a return summer master class of six weeks' duration to be conducted next summer.

Miss Seckels will also manage the Master School of Musical Art, a project of great interest and musical importance founded and directed by Lazar S. Samoiloff. The school will open in May, 1925. Miss Seckels announces that the projected institution is already endowed.

Local Artists to Be Active

Ida G. Scott, and Estella Raymond Vought, who have managed a number of concerts during recent seasons, will no doubt present a considerable group of resident artists during the course of the season. Miss Scott, in particular, will repeat the series of recitals known as the "Fortnightly's."

Louis Persinger, in addition to his activities as assistant conductor and concertmaster of the San Francisco Symphony, and first violin and musical director of the Chamber Music Society, will make ten appearances as soloist with the symphony, and several appearances in joint recital with Germaine Schnitzer, pianist. Despite the fact that his regular duties in connection with the Symphony and Chamber Music Society will alone call for appearances in about eighty-five concerts, he will still find time to do a limited amount of teaching. Mr. Persinger will continue under the management of Selby C. Oppenheimer.

Rose Florence, soprano, will be heard in two recitals, the first under the management of Alice Seckels; Frank Moss, pianist, will undoubtedly be booked for a number of concerts by his manager, Bradford Mills; and Myrtle Claire Donnelly, Margaret Bruntzsch, and Anna Young appeared with the San Francisco Opera. Antoine de Vally, Belgian tenor,

who has resided here for several years will also be heard in recitals.

San Francisco Conservatory

Under its co-directors, Ada Clement and Lillian Hodghead, the San Francisco Conservatory enters its eighth season with the largest enrollment of its history. Entirely new courses in Dalcroze Eurythmics and piano improvisation will be conducted by Theodore Appia, and in solfeggi, by Margaret Prall, both connected with the music department of the University of California. Edouard Deru, Belgian violinist, has been added to the faculty, and will conduct the String Orchestra, and head the violin department.

Mr. Deru, in conjunction with Ada Clement, will give three recitals of Beethoven's violin and piano sonatas at the Conservatory this fall. Albert Elkus, composer, will conduct a cappella choral class for the special study of the great contrapuntal works of the sixteenth and seventeenth centuries. May Mukle, cellist, will give lessons at the Conservatory during her stay on the Pacific Coast.

The vocal department will be under the direction of Rena Lazelle, with special advanced instruction under Gaetano Merola and Mrs. Alfred Hertz. Warren D. Allen, organist of Stanford University, will head the organ department and coach in oratorio. Harp, flute, oboe, and clarinet will be taught by holders of first chairs in the San Francisco Symphony. There will be private and class instruction in all branches. The recent summer master course under Ernest Bloch attracted the attention of the entire Pacific Coast to the Conservatory and added greatly to its rapidly growing prestige. Harold Bauer and Ernest Bloch now act as advisory counsellors for the institution.

Other Music Schools

A newly organized music school known as the Musical Arts Institute, under the direction of Artur Argiewicz and Carel van Hulst, will offer courses in piano, under Charles Hart and Anine Dehe; organ under Wallace Sabin; theory under Julius Gold; 'cello, under Willem Dehe; violin, under Artur Argiewicz, and voice, under Carel van Hulst.

Courses in a wide range of conservatory subjects will be given at the Arrillaga Musical College, the oldest music school in San Francisco, under a faculty consisting of Vincent de Arrillaga, director; Mynard S. Jones, voice; Achille Artigues, organ; Raymond L. White, piano; J. C. Hadley, harmony; George Edwards, composition, and Edna Sullivan, solfeggio. Virginia Reed will head the department of dancing.

The De Vally Opera Institute will continue under the direction of Antoine de Vally, with courses in voice, declamation and acting, languages, piano, accompaniments, solfeggio, and musical history.

The Music Teachers' Association

Under the leadership of Mrs. Alvina Heuer Willson, president, the San Francisco Music Teachers' Association will meet monthly, presenting musical programs consisting as largely as possible of novelties, and the national music of the various races represented among the membership.

Cooperation with the public schools with the object of raising the standard of music taught by making clear the need of properly accredited teachers, will be one of the larger aims of the association this season. School credit for outside work will also be sought. The California State Music Teachers' Association will hold its 1925 convention in San Francisco and the local association will act as host. The membership now numbers 120.

The board of directors and various committees of the San Francisco Musical Club plan to make the new season one of the most interesting in the history of the club. Mrs. Horatio F. Stoll has been re-elected president, and the program committee includes Adaline M. Wellendorff and Eva Garcia, pianists; Olive Hyde and Edna Horan, violinists; and Elizabeth Warden, Mrs. Ashley Faull and Mme. Sofia Neustadt, vocalists. Programs will be made up of the best in modern music, including many novelties. Concerts will be given at the Fairmont Hotel on the first and third Thursday mornings of each month. Founders' Day will be celebrated with a "Masquerade of Versailles" picturing the musical life of the French Court in all its glory, the music being taken entirely from the works of Lully and Rameau. The club starts the season with a membership of 500.

Mrs. Frederick Crowe, past-president of the Pacific Musical Society, will again head the organization during this season. The appearance of prominent artists on the October programs has been arranged for.

The efficiency with which the San Francisco Library serves the needs of local musicians is steadily increasing. Jessie M. Fredricks, head of the music department, reports that the collection of scores and books will be enriched by a big order this year. The moderns especially will be given attention. The opera section now boasts over 600 vocal scores. A series of four opera lectures on the programs of the San Francisco Opera Company by Gaetano Merola, Wheeler Beckett, Ray C. B. Brown of the *Chronicle*, and Redfern Mason of the *Examiner*, were arranged for this season. Three or four concerts daily will be given in the music room during Music Week.

CHARLES A. QUITZOW.

EASTON, PA., MAKES READY

Lafayette College Plans Concerts—Laros to Present Artists

EASTON, PA., Oct. 13.—Cooperation between "town and gown" makes it possible to offer to the public a succession of musical events.

Lafayette College, long represented unofficially by its glee club and college band, will place music definitely upon its program this year. Thomas Yerger, college organist, will give a monthly musical vespers service in the Colton Memorial Chapel. Under his leadership the college choir will also give "The Incarnation," the new cantata by George B. Nevin of Easton, at Christmas time, and a second cantata at Easter.

The High School has added a new teacher to its music department, Harvey Freeman, who will have charge of classes in harmony, melody, and sight-reading. He will also give class violin lessons and assist in forming orchestras in the grade schools. Eight such orchestras are already in existence, besides three in the High School. An operetta will be given during the winter, also several concerts under the leadership of James Beam, supervisor of music.

The Easton Symphony, Earle Laros, conductor, has been so well supported that it will give five concerts this season instead of four, the subscription price being increased to meet the added expense.

Mr. Laros has arranged a course of three concerts: Queena Mario, Oct. 24, Paul Whiteman's Band, Nov. 19, and the Flonzaley Quartet Feb. 5.

The Achenbach School of Music, Thomas Achenbach, director, will give a series of pupils' recitals and several faculty recitals during the season.

The Hay School of Music, Fannie M. Hay, director, will also present pupils in recitals.

MARGARET H. CLYDE.

McAlester to Stimulate Interest in American Composers

McALESTER, OKLA., Oct. 11.—The club year begins with an Oklahoma composers' program. It is hoped that all Federated Clubs will make this a special feature of each year's work. McAlester has one of the best bands in the Southwest under A. H. Siebs, music supervisor of the High School. It is hoped to bring some good artists to McAlester, and especially to stimulate interest in American artists and composers. Never was the outlook for the music department of the Fortnightly Club brighter, and under the guidance of the new director, Mrs. W. B. McAlester, and vice-director, Mrs. Phillip Cordell, great things are expected.

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Easton, Pa.

Salt Lake City Inherits Musical Spirit from Pioneers

Brass Band of Eighteen Crossed Prairies with First Settlers and Today the Valley Is a Music Center of the West
—Orchestral, Choral, Club and Educational Forces Mustered for a Season Which Will Bring Many
Important Events—Concert Courses Arranged

SALT LAKE CITY, UTAH, Oct. 11.—A brass band of eighteen men led the first company of pioneers into this valley on July 24, 1847. On the trip across the prairies the band gave concerts at the trading posts and forts, and in exchange for their services, utensils and provisions were obtained for the relief of the pioneers.

In 1851 the "Deseret Amateur Choir" was founded. By 1855 Salt Lake Valley boasted of three military bands, a concert band and a large choral society. The Salt Lake Theater was opened in 1860; important selections from the "Creation" were performed in 1864; music was taught in the schools in 1869, and, in 1875, George Careless conducted Handel's "Messiah."

Such was the spirit of music among the pioneers of this valley. Today their great grandchildren are upholding the high standard that is their noble inheritance. They still sing the song that the little band of pioneers sang back in 1847, "Utah, the Best in the West." They are building upon a firm foundation, and today Utah is recognized as a leader in the world of music and art.

Salt Lake City is promised an unusual season. The Musical Arts Society has a most attractive series. Royal W. Daynes, manager, has booked the following artists: Louis Graveure, Nov. 21; Alberto Salvi, Jan. 30; Guy Maier and Lee Pattison, Feb. 14; Rosa Ponselle, April 15, and the Flonzaley Quartet, April 30. Claire Dux opened the series on Oct. 6.

Geo. D. Pyper, veteran musician and concert manager, announces a recital by Jascha Heifetz in the Tabernacle on Jan. 8. His other attractions will be announced later in the season.

Fred C. Graham has done excellent work in bringing artists to the smaller cities and towns of the state. He is also a strong advocate of the many fine artists who are not so well known, and is doing a great deal in the way of introducing new names to the musical patrons of the State. Two artists he has already booked for many appearances in this city and throughout the state are Jules Falk, violinist, and Raymond Burts, pianist.

Festival Planned

Under the auspices of the Tabernacle Choir, Mr. Graham has arranged for a Gala Musical Festival on the evenings of

April 13 and 14. Thurlow Lieurance, pianist-composer; Roy Wall, baritone, and Edna Wooley, soprano, are the assisting artists. Special features will be the presentation of several of Lieurance's larger compositions with full choir, orchestra and soloists.

Another of Mr. Graham's attractions is the Varsity Quintet, consisting of the University of Utah String Quartet and their coach and assisting artist, Ellen Neilson, pianist. This organization is already booked for a mid-winter tour of Northern Idaho and Southern Utah.

The Salt Lake Trio, consisting of Reginald Beales, violinist, Robert S. Fisher, cellist, and Ellen Neilson, pianist, will give a series of educational recitals in the local schools and will also present a series of programs, emphasizing the historical development of chamber music. This trio will play at least fifty concerts this season.

The Salt Lake Operatic Quintet, consisting of Becky Almond, pianist; Marion C. Nelson, soprano; Lola Leonard, contralto; Fred C. Graham, tenor, and Alvin Keddington, bass, will appear locally and in the larger communities of the State.

Mr. Graham plans to handle other artists passing through the State with available dates. Several local musicians will also appear in recital.

Orchestra Promises Novelties

No definite plans have been announced for the Salt Lake Symphony Orchestra. The directors are working out a system of financing the orchestra that will closely resemble the endowment system used by many other orchestras. If adopted, this will insure the orchestra against the usual financial hazards.

At the time of writing, the conductor, Charles Shepherd, was unable to give any specific information. At least three concerts will be given with internationally-known artists as soloists. Several orchestral novelties are promised.

William Lym, formerly of the Cleveland Orchestra, will play first oboe.

Choral Organizations

The Tabernacle Choir under Anthony C. Lund began rehearsals the first week in September, 250 members attending. When the season opens the choir will have at least 400 members.

The first concert will be given in the later part of October and will include Schubert's "Greatest Jehovah, the Lord," with Jesse Williams as soloist. Following the festival in April the choir is scheduled to give Mendelssohn's "St. Paul" and Elgar's "King Olaf." The choir will also make an intensive study

of the principal choral compositions of Wagner and Parker. Conductor Lund has the record of never having been absent from a rehearsal or service during the eight years in which he has served the Choir.

Beginning its second year of activity, the Mendelssohn Male Chorus is already assured a very prosperous season. Spencer Cornwall is acting conductor. Aside from numerous civic appearances, the chorus will give two concerts, one in the late fall of 1924 and another in the spring of 1925. A feature of the spring concert will be the cantata, "The Vision of Sir Launfal," with the assistance of a choir of female voices.

The Orpheus Club, the oldest non-secular group of male singers in the State, will give three or four concerts this winter. Frank Asper is the conductor of this group of forty-five semi-professional singers. They aim to produce a large number of Welsh choral compositions.

Last year Mr. Lund of the Tabernacle Choir organized the Chaminade Chorus, a group of thirty-six female voices, selecting his material from the best vocalists in the Tabernacle Choir. They met with immediate success, and this season will appear in five local concerts besides many important events in nearby cities.

"Messiah" to Be Sung

The First Methodist Church has appointed Frank Asper musical director, and he plans to present four or five oratorios or cantatas this winter. "Messiah" will be given at Christmas time. There are at present thirty members in the choir, which will be enlarged to meet the requirements of the presentations.

The Oratorio Society will follow custom and present "Messiah" (on New Year's Day) and "The Creation." The latter work will be given next summer on the University Campus. Charles Shepherd will conduct.

Frank Asper and Alexander Schreiner have been added to the staff of organists at the Tabernacle. Mr. Asper is nationally known and has a reputation as a Bach interpreter. Mr. Schreiner has attracted wide attention on the Pacific Coast and here for his mastery of the pipe organ. He is a pupil of J. J. McClellan. Daily free organ recitals are given at the Tabernacle by Mr. McClellan, Edward Kimball, Tracy Cannon, Mr. Asper and Mr. Schreiner.

Preceding the service at the Methodist Church, Mr. Asper will give a short organ recital every Sunday.

The Ladies' Literary Club will continue the bi-monthly meetings of the music section. Local artists will contribute the programs. The first part of the season will be devoted to the study of musical form and the latter part to a study of the folk-music of the different nations.

The Bonneville Club will also give several important musical programs.

University of Utah

With about 500 students registered for courses in the music department, the University looks forward to a musical season productive of much good. There is an unusually large number of excellent musicians on the campus this year.

The most pretensions event arranged by the department is the annual operatic production, which this year will be the work of an American composer. Thomas Giles, head of the department of music, hopes to initiate a new purpose into collegiate music study. He believes that the American University should foster its native music. This year is to be known as "American Music Year."

The classes in ensemble playing, under Ellen Neilson, have grown to such proportions that it will be necessary to hold two sessions daily.

A trip to the Pacific coast is in prospect for the Men's Glee Club and the University String Quartet.

The University Military Band has affiliated itself with the local Reserve Offi-



Charles Shepherd, Conductor of the Salt Lake Symphony and Oratorio Society

cers' Training Corps and is to receive regular army band instruction under an army leader. The band will make a State tour and will accompany the football and basketball teams on their trips.

Kappa Gamma Psi musical fraternity will begin a very active campaign, seeking greater recognition for music on the college campus. College life has never given serious music the place that it deserves as a student activity, and it is the aim of this organization to put music on the same plane as athletics.

Mark Freshman is to be music manager for the Associated Students during 1924-25.

Operas for Summer

Under the direction of the City Recreational Department, Albert J. Southwick produced "Pirates of Penzance" with an amateur cast in Nibley Park Water Theater during the latter part of the summer, playing for six nights to about 50,000 people. So successful was this venture that plans are being made to give three operas next summer. One of them will be "Robin Hood." Each opera will be in charge of a different conductor. Charlotte Stewart, city recreational director, is business agent.

The McCune L. D. S. School of Music and Art, formerly called the L. D. S. School of Music is making several important innovations. Lucy Gates, soprano, a native of Utah, will sponsor the organization of a department of opera and opera-training, to be known as the "Lucy Gates School of Opera." Miss Gates will select a faculty of well-known artists to carry on the work of the school and will outline the course of study. During the winter, the school will present scenes from various operas, and, within the next few years, it is hoped that a permanent grand opera company will be established.

In the field of public school music the institution is promoting a very useful department. The school holds an annual course for all public school music teachers and supervisors in which the latest and most approved teaching technic is discussed and demonstrated. Samuel A. Thorne of Wisconsin State Normal College was director last summer and an equally prominent instructor will be engaged next year. The school is also organizing the State music teachers into a permanent society which will work unitedly for the promotion of public school music.

John J. McClellan is to resume his work at the school again, having rested during the past year after a long illness. He will head the department of piano and organ.

Registration for the past year reached the 1500 mark, and it is possible that there will be 2000 students this year.

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Toronto Proves Right to "City of Choruses" Title

New Philharmonic Singers Will End Lack of Sunday Music — Other Societies Are Preparing Striking Programs — Canadian Academy and Toronto Conservatory Amalgamate — Stars Engaged for Concert Courses — Orchestra Has Guarantee Fund and Developments Are Expected

TORONTO, Oct. 11.—An unusually active and brilliant season is promised in this city. Not only will the outstanding features of other years be continued, with considerable improvement in many instances, but several new lines of activities are planned.

One of the new developments will be the inauguration of Sunday music. For years there has been nothing in the way of regular music on Sunday afternoons during the winter months. The Toronto Philharmonic Chorus is the name of the organization that is expected to make up this deficiency. It is headed by D. S. Linden and will number about 100 singers. Hymns and choruses will be sung and from the rehearsal already held it is evident that a chorus well-worth listening to will be developed. The principal of Queen's University has been scheduled as the speaker for the first of the "Pleasant Sunday Afternoons" at which the chorus will appear.

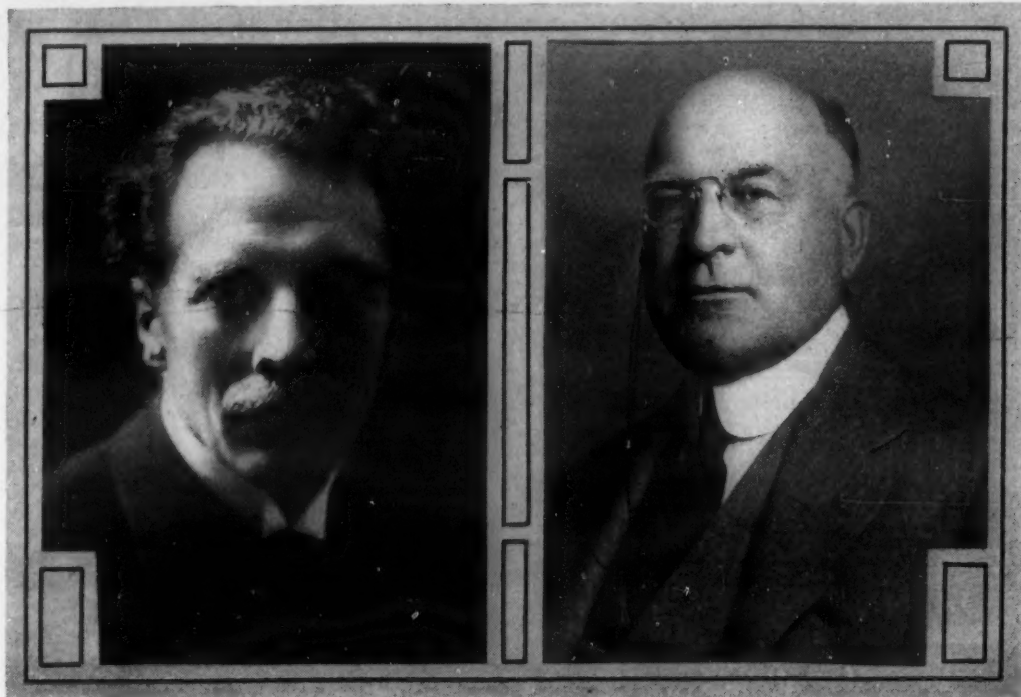
Toronto has been called the "City of Choruses." The term is appropriately applied for some fine singing organizations will be heard during the coming season. First in the list comes the Mendelssohn Choir, which will again have a festival of four concerts for which the conductor, Dr. H. A. Fricker, is planning big things. The Oratorio Society will be heard again, Dr. Edward Broome, the leader, having just returned from a trip to England. Dr. Albert Ham, conductor of the National Chorus, also

spent the summer in England and spent considerable time selecting compositions for the chorus. One of the most striking numbers is the "Song of the Silent Land" by Eaton Fanning, with accompaniments for solo violin and cello, reed organ and harp. James Levey, violinist, and Warwick Evans, 'cellist, of the London String Quartet, will assist in this attractive composition at the annual January concert. The program will include a number of other striking compositions by British composers.

Other choral societies to be heard during the season include the Toronto Male Chorus, Knights of Columbus Choral Society, the Scottish Chorus, the University Glee Club and the choral societies of the T. Eaton Company and Murray-Kay Limited.

The prospects are not over bright for grand opera. It is probable that Toronto will again be included in the tour of the San Carlo Opera Company. The Canadian Operatic Society will have two productions for the coming season: "Florodora" by Leslie Stuart in November, and "The Yeomen of the Guard" by Gilbert and Sullivan in February. Mr. Carboni has not announced his plans for the coming season. Last year he did much to promote a greater knowledge and love of grand opera among the average run of people by presenting grand opera in the various schools throughout the city, using the singers from his studio for the purpose.

The Toronto Daily Star will again give its series of free concerts during the season. This year they will be given in some new centers and in some of the old ones. If possible, Bach, with double choirs will be given in all the new centers. The precise character of the



Luigi Von Kunits, Conductor of the New Symphony Orchestra Organized Last Year, and Dr. A. S. Vogt, Principal of the Toronto Conservatory of Music Whose Amalgamation with the Academy of Music This Season Creates What Is Described as the Largest School of Music in the British Empire

general program has not been decided as yet, the aim being to evolve something new for each season.

The New Symphony Orchestra which was inaugurated last year and gave a series of twenty twilight concerts during the season certainly justified its existence, and greater things are expected from it this year. The conductor of the orchestra is Luigi Von Kunits, and Moses Garton is concert manager. H. J. Elton has been appointed manager this year, and increased activities are planned. The New Symphony is unique in the fact that it grew from the men's own efforts and is a self-governing co-operative organization.

A committee headed by Col. A. E. Gooderham, assisted by the Women's Orchestral Association, headed by Mrs. Austen, has raised a guarantee fund which insures for the players remuneration three times as great as that received last season. The season will open with two concerts in October, the first to include the Jubilee Overture by Weber and Schubert's Symphony in C. The Orchestra's executive committee consists of F. Converse Smith, William Dudley, Ernest Johnson, Moses Garton and H. J. Elton.

WILLIAM J. BRYANS.

Big Schools in Merger

An important step in musical affairs this year insofar as students are concerned is the amalgamation of the Canadian Academy of Music with the Toronto Conservatory. This very important amalgamation brings into artistic cooperation under the direction of the Toronto Conservatory, two schools of music of the first rank, both of estab-

lished national prestige. The amalgamation gives to Toronto what is claimed to be the largest musical school in the British Empire. Dr. A. S. Vogt heads the joint schools, assisted by Dr. Healey Willan. The fine buildings of the Academy on Spadina Avenue are being retained for teaching purposes and many prominent teachers, in all departments of the work of the amalgamated institutions, will as formerly conduct their teaching in the studios of the Academy.

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Boris Hambourg as director and Mark and Jan Hambourg as visiting directors, starts the season under auspicious conditions. In addition to all of last season's faculty there will be a number of new members, including Harold Holgate, at one time director of the Regina Conservatory, who will conduct the North Toronto branch; Lingham Wagner, who will direct the Parkdale branch; Jenny Taggart, soprano; Louise M. Wisener, pianist; Mme. de Monterey, soprano, and George Bruce, cellist.

Celebrities on Concert Lists

I. E. Suckling, who is responsible for bringing many of the big outside artists and attractions to Toronto, predicts a veritable feast again this year. He announces Paul Whiteman and his orchestra for the early part of the season; Mme. Schumann Heink will appear under his management on Oct. 16; Maria Jeritza will sing in Toronto for the first time on Oct. 25, and on Nov. 11 a joint recital will be given by Bertha Crawford, coloratura soprano, and Edward Johnson, tenor. A number of other artists and organizations have been booked for later in the season.

Norman Withrow, manager of Massey

Hall, Toronto's fine musical auditorium which seats 3000 people with three or four hundred more on the stage, has arranged a number of feature events and expects to book more as the season advances. He opens up in October with Geraldine Farrar in her version of "Carmen" followed by the Ukrainian National Chorus. On Nov. 3 he will present Roland Hayes, followed by Pavlowa and her ballet on Nov. 14 and 15. Fritz Kreisler will appear on Jan. 22, Mischa Elman on Feb. 27, and Rachmaninoff on March 23.

Other important musical features with which Toronto will be favored this season include the visit of the Welch Choir on Oct. 1 and 2; the Welsh Eisteddfod on Dec. 6; Sophie Braslau on Jan. 7; the Flonzaley Quartet on Jan. 17; Moriz Rosenthal on Feb. 6; Frieda Hempel on Feb. 16.

The annual festival of the Mendelssohn Choir will be held at Massey Hall on March 11, 12, 13 and 14 when the Philadelphia Orchestra will assist. The National Chorus gives its concert on Jan. 29, and the Oratorio Society on Feb. 18. The Eaton Choral Society will give its annual concert in February or March and the Masonic Male Choir will be heard on March 30.

TOURS ARRANGED IN MARITIME PROVINCES

Depression Has Affected Concerts for Several Years But Improvement is Expected

ST. JOHN, N. B., Oct. 11.—The outlook in the maritime provinces, New Brunswick, Nova Scotia and Prince Edward Island, indicates an improvement over last year. An industrial and commercial depression has interfered with the concert seasons of the past five years in this territory. The number of high-grade concerts has diminished materially, but the lesser known artists have had their innings. Tours of from ten to sixteen concerts are being arranged for artists whose prestige has been confined largely to the maritime provinces.

The high overhead has reduced the profits of the concert managers, so that the aim is to book the less expensive artists, and fix popular prices for admission, rather than establish the higher prices and risk failure. Indications are that most of the concerts will be held in halls. The gross receipts will be less than from presentations in theaters, but the cost of rental is cut in half, or even reduced to one-fourth in cases.

Of the centers in the maritime provinces, St. John, Halifax, Moncton, New Glasgow, Sydney, Glacé Bay, Charlottetown, Truro, Fredericton, St. Stephen, Woodstock, Campbellton, Bathurst, Chatham, Newcastle, Edmundston, Amherst, Yarmouth, Kentville, Windsor, New Waterford, Springhill, Lunenburg and Dartmouth lead. Instead of confining their concerts to one section, local artists intend to tour the three provinces.

The chief hope of managers is to educate the masses to the value of the concerts. The number of concert devotees must be increased at least one hundred per cent to make the recitals profitable. Instrumentalists are not as popular, from a box office standpoint, as vocalists, as a general rule. The introduction of skilled and noted musicians would do much to balance the scales.

Canadian and British artists will be featured. Last season more British con-

cert companies and artists toured Canada than ever before. The British steamers arrive in St. John and Halifax and the tours start at either of these centers.

The number of expensive artists booked from the United States concert centers will be fewer than normally. However, there will be an increase in the number of less known artists. The Boston concert agencies are booking more artists into the maritime provinces than in preceding years, since they are nearer the scene than the New York managers. Church organizations will be more active than ever here in arranging concerts. In most instances these concerts are held in church halls, and the overhead is reduced considerably.

W. McNULTY.

Choral Concerts Will Be Features in Kirkwood, Mo.

KIRKWOOD, Mo., Oct. 11.—The Kirkwood Choral Club, Mrs. Felix Coste, president, is looking forward to a very successful season. The chorus of 100 mixed voices under John Bohn is already preparing for its two concerts, the first of which will be given on Dec. 16. At that time the club will present Henry Hadley's "New Earth" and Deems Taylor's "The Highwayman." The second concert will be given some time in April, and on this occasion it is intended to present an abridged version of "Samson and Delilah." The concerts will be given in the club's own hall, which is being entirely remodeled. The accompaniments will be furnished by a small orchestra.

HERBERT W. COST.

Prokofiev Not a Modern, Says English Critic

A series of articles on Serge Prokofiev and his works by the prominent English critic, Leigh Henry, have been appearing recently in the *Musical Opinion*. In these articles Mr. Henry points out that Prokofiev, who is considered a modern of moderns, is in reality a follower of an older tradition than the so-called schools. Mr. Prokofiev will figure both as soloist and composer at concerts of the Boston Symphony this season.

RECITALS DOMINATE WINNIPEG SCHEDULE

Canadian City Books Artists Through New York Concert Managements

WINNIPEG, CAN., Oct. 11.—A spirit of caution prevails among concert managers and societies who engage artists for special events. With a grain crop of exceptional promise, and higher prices, the outlook is, however, encouraging. The Winnipeg Oratorio Society expects to present Christmas concerts and the customary spring festival, in conjunction with the Minneapolis Symphony.

The Women's Musical Club will bring Florence Easton of the Metropolitan Opera for an evening concert about March 19, and has arranged for after-

noon recitals by Richard Crooks, tenor, on Nov. 3 and the Letz Quartet on Dec. 1. Eva Gauthier, soprano, will be heard on Jan. 5 and Ernest Seitz, pianist of the Toronto Conservatory, will give a recital on Feb. 2.

C. P. Walker, head of the Walker Theater circuit, will bring several outstanding vocal artists. Notable among these will be Elena Gerhardt, who will appear here this month. Fred M. Gee will introduce Guiomar Novaes, pianist, after the new year.

The Princess Pat's Brass Band gave a farewell concert this week, prior to leaving for the Wembley Exhibition, England. Hugh Ross has returned from England, bringing with him a number of novelties for the Winnipeg Male Voice Choir, of which he is conductor. Eva Clare has just published a book which is designed to promote systematic study in studio clubs.

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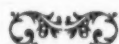
Cleveland possesses all the cultural advantages of a large city with its colleges, universities, preparatory schools, the Cleveland School of Art, the public museums and libraries with exceptionally fine music departments.

Practically all the musical attractions of the season include Cleveland in their itinerary. Concerts by world famous artists and performances by the Chicago and Metropolitan Grand Opera Companies form an important part in the advantages Cleveland offers music students.

In addition to concerts by visiting artists, frequent programs are given by the Cleveland Symphony Orchestra and Chamber Music organizations.

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Montreal Enthusiastic Over Plans of Newly-Organized Symphony Orchestra

MONTREAL, Oct. 11.—A real symphony orchestra, monthly performances by the Société Canadienne d'Opéra, the annual concert of the Association des Chanteurs de Montréal, the Concerts of the city's oldest chamber music organization, Quatuor Dubois, and visits from celebrated artists will be the features of the season.

First and foremost comes the foundation of the Montreal Symphony. J. J. Gagnier, bandmaster of the H. M. Canadian Grenadier Guards' Band, who for years had dreamed of leading a symphony orchestra, conceived last spring the idea of selecting fifty of the best local instrumentalists to give four test concerts, with no other financial aid than the guarantee from half a dozen men to pay the deficits if there were any. These four concerts were so successful that the guarantors formed themselves into a board of directors and decided that the time was ripe for organizing a real orchestra for an annual season of six or twelve concerts.

According to plans, the Symphony will play in the St. Denis Theater once or twice a month. Weekly or fortnightly free concerts in the schools for the benefit of the pupils and their teachers are also contemplated.

The orchestra will number fifty men, and the string family will be further enlarged when funds permit, bringing the strength up to ninety or 100. The conductor will be Mr. Gagnier, and Albert Chamberland will be concertmaster.

The programs will include standard orchestral works, and features of some concerts will be choral works, with the

participation of some of the city's leading choruses, who will in turn enlist the help of the orchestra for their own annual performances.

The choral societies have not yet announced their plans, with the exception of the Association des Chanteurs de Montréal, whose annual concert is usually given at the beginning of February. "Elijah" is in preparation.

J. A. Gauvin will present Pavlowa and her ballet, and, later, the English opera company in performances of the "Ring." Leopold Stokowski and his Philadelphia Orchestra will play in the Spring. Rodolphe Plamondon, a Canadian tenor who has resided in France for a great many years, will make a tour of the province, coming to Montreal this month. He is assisted by Ulysse Paquin, bass, another Canadian.

Among the other artists engaged by Mr. Gauvin are Ernestine Schumann Heink, Anna Case, Hippolyto Lazaro, Alma Gluck, Isa Kremer, E. Robert Schmitz, Magdeleine Brard, Bronislaw Huberman, Efreim Zimbalist, Raoul Vidas, Jean Gerardy and Marcel Grandjany.

All the artists on Mr. Gauvin's list will be heard in the Orpheum Theater, except the Philadelphia Orchestra, which will play at the St. Denis, on account of its greater seating capacity and larger stage.

Mr. Gauvin is adding to his activities as concert manager the presentation of a company from the Porte St. Martin, Paris, in a dozen or more French dramas and comedies, with Pierre Magnier and Andrée Pascal as stars.

Bernard Laberge has the following list to offer: Charles M. Courboin, organist; Rose Armandie, soprano, and Clara Haskell, pianist.

Louis H. Bourdon has some cards which he is not yet willing to play, but he will again manage the Dubois Quartet.

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WATERLOO, IOWA, Oct. 11.—Florence Macbeth opened the series of concerts sponsored by the Waterloo Women's Club in its new auditorium on Oct. 6. The second number will be a joint recital by Gerorgette LaMotte, pianist, and Caroline Powers Thomas, violinist, on Jan. 23. The third concert will be given by Gay MacLaren. The Fine Arts Department of the Woman's Club has a miscellaneous music study course this year, which will include an evening of

ballet and fairy music numbers. The junior auxiliary of this club will study the orchestra and its composers, this year.

Waterloo is fortunate in having motion picture theaters that make a special feature of musical programs.

The Boston English Opera Company will present "The Bohemian Girl" at the Waterloo Theater, on Oct. 25. Joseph Regan, tenor, will be here early in the season. The National Cattle Congress has engaged Sousa's Band for Oct. 22. Both East and West High Schools will, as in former years, have a concert course, arrangements for which have not yet been completed. The artists' course, which has been an important feature

with the Ross Conservatory for a number of years will include at least five or six numbers.

This season the First Congregational Church has appointed a committee to bring a number of outside musicians to the church for concerts. The first of these concerts will be given this month by Lowell M. Welles of the State Teachers' College music department, and Marion T. Ransier, pianist, of this city. A new pipe organ will be installed in this church soon, and a music festival will be given to celebrate the occasion.

One of the most active organizations is the B Natural Music Club. Owing to demands for its appearance, the club has formed a choral society, to be conducted by Mrs. Harold F. Smith, who has selected and trained every group that has contributed to outside musical affairs during the past year. The new president is Mrs. G. E. Shoemaker. This club was organized in 1912 by twelve young women who wished to pursue their studies of music. A regular course of study has always been followed, and this year, under Mrs. C. R. Sanborn, program chairman, the four-year course of history, fundamentals and musical form prescribed by the State Federation will be taken up. One program a year is presented by members who give their own compositions.

Unusual progress is being made in music instruction and appreciation in all the schools of Waterloo. Grace Ulmeyer, instructor of music in East High, is teaching musical form and history and is conducting classes in harmony, in addition to the fundamental subjects required. She also takes her classes to orchestral concerts. Mary N. Graham works along similar lines with her violin classes and choir in the same high school.

There is every reason to predict that this year is going to be an unusually active one in musical circles here, with new organizations entering the field.

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[Continued from page 41]

Maria Nella, soprano, Nov. 12, evening; Harrison Potter, pianist, Nov. 18; Harry Farhnan, violinist, Nov. 20; Alexander Brailowsky, pianist, Nov. 24; Laura Littlefield, soprano, Nov. 25. In the Copley-Plaza salon on Oct. 26 the Durrell String Quartet will give a concert with Lee Pattison, pianist, assisting.

The Wendell H. Luce concert management's season will start on Oct. 15, when Lydia Kniagevitch, a pianist from Russia, and Marizita Williamson, soprano, will give a program of Russian music in the Women's Republican Club. Some of the recitals in Jordan Hall under Mr. Luce's management will be given by Tom Williams, baritone, Oct. 24; Katharine Metcalf, mezzo-soprano, Nov. 7; Dorothy Fairbanks, soprano, Nov. 11; Caroline Hudson-Alexander soprano, Nov. 15; Heinrich Gebhard, pianist, and Carmine Fabrizio, violinist, Nov. 8; Grace Leslie, contralto, Dec. 9; and recitals by Helen Stanley, soprano; Clara Clemens, mezzo-soprano; Emma Roberts, contralto; Ethel Hutchinson, pianist; Jerome Swinford, baritone, and Howard Goding, pianist, on dates to be announced. Concerts by the Flonzaley

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Of artists under Mr. Luce's exclusive management, Mme. Hudson-Alexander, soprano, will give her Jordan Hall recital on Nov. 15 and fulfill engagements throughout New England, returning to Cleveland, her home city, for concerts after the New Year. Engagements booked for Mme. Clemens include appearances in Hartford, Conn.; Syracuse, N. Y., Baltimore and Chicago. Mr. Fabrizio will give a New York recital and play with the People's Symphony of Boston. He will also give recitals in Swampscott, Quincy and Whitman, Mass., and in Portland, Me. Mr. Swinford opens his New England tour with a recital in Providence, R. I., on Oct. 22. Later he will sing in "Elijah" with the Quincy Choral Society, Quincy, Mass., and give a Boston recital. Howard Goding, pianist, opens his season with a joint recital with Bernice Fisher Butler, soprano, in Manchester for the Chaminade Club. Mr. Goding will also give a Jordan Hall recital. Bernice Fisher Butler will also sing at one of Miss Terry's musicales in the Hotel Ven-

[Continued on page 162]

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[Continued from page 161]

dome on Jan. 13. Clara Larsen, pianist, under Mr. Luce's management, will appear at one of Miss Terry's Vendome musicales. The Copley Group, consisting of Louisa Burt Wood, contralto; Mary Cooper, violinist, and Dorothy Parker, pianist, are appearing under the Luce management for the first time this season. They are booked for appearances in Southbridge and Middleboro, Mass., and Providence, R. I. New York artists whom Mr. Luce represents in New England are Mme. Stanley, booked in Manchester, Nov. 3; in Wellesley College, Jan. 22, and in Boston on Feb. 8. John Powell, pianist, has been booked by Wellesley College, Jan. 22. Emma Roberts, contralto, will sing with the Handel and Haydn Society, Boston, April 12.

Robert de C. Leland, who has managed artists throughout New England with this city as his headquarters, will be in New York in January. His artists in-

clude Mary Clark, soprano, and the Seiner Symphony Ensemble, Samuel Seiner, conductor.

Georges Longy, conductor of the MacDowell Club, who has been in Europe all summer, has brought back some rare works which will be given their first Boston audition. Ten concerts with chorus and orchestra have been arranged for the public, eight of which will be given in Steinert Hall. Two major concerts will be presented in Jordan Hall Jan. 14 and April 15, when Carmela Ippolito, violinist, and Renée Longy Miquelle, pianist, will be soloists. Helen M. Ranney is president. At the Steinert Hall concert Dec. 3 Mrs. White, New York, soprano, will be the assisting artist.

The Music-Lovers' Club, Edith Noyes Greene, president, will give concerts on the second Tuesday of each month, commencing in November. There will be six concerts in Steinert Hall. The February meeting, including a Lincoln program, will be given in Jordan Hall. Active work will be carried out by the following officers: Mary Whittemore,

[Continued on page 163]

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vice-president; Amelia Dyer, treasurer; Lillian Tribou, secretary, and Helena Churchill, assistant treasurer. The program committee promises many novelties. Directors are Lydia Wales, Alice Eldridge Bascom, Alma Campbell, Alice Robinson, Marjorie Patten Weaver, Lillie Fuller Merriam, Margaret B. Richardson, Hazel Clark Leonard, Meritena Bancroft and Barbara W. Schwaab. Mrs. Edward MacDowell will be the guest of honor at the February concert.

The Chromatic Club will commence its ten fortnightly concerts in the Copley-Plaza salon Nov. 18, when Mrs. Guy Maier, pianist, will play. Other concerts will follow on Dec. 16, Jan. 6 and 20, Feb. 3 and 19, March 3 and 17 and April 7. Mrs. A. Julian Rowan is president, and Mrs. Robert S. Weeks secretary. The Prelude Club, composed of students eligible as they progress musically to Chromatic Club membership, is presided over by Mary G. Reed. This

club will give monthly concerts in Faelten Hall throughout the year.

The Impromptu Club, founded by Mrs. W. L. Crocker, will start its fourteenth season in the Hotel Beaconsfield ballroom Nov. 5. The club is composed of thirty-five women singers and is conducted by Mrs. Crocker. Mr. Tillotson will play at the first concert, and Marie Milliette, the new voice teacher at Smith College, will contribute a group of old songs in costume, accompanying herself on the lute. On Nov. 19 the club will give Henry Hadley's "Song of Granada." Assisting artists will be Walter Hansen, pianist, and Mr. Isensee, baritone. Dec. 3 George Smith, pianist, will play; Dec. 24 the chorus will sing Cornelius "Christmas Songs." The club intends to repeat Deems Taylor's "Highwayman," successfully performed last season. Other artists to appear are Marion Carley, pianist, and Bernice Fisher Butler, soprano.

The Harvard Musical Association, as in former seasons, plans to continue its Friday evening social functions with music. The following attractions have been booked: Charles Stratton, tenor,

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Nov. 21; Allen Farnham, violinist, Dec. 5; Maud Cuney Hare in "Creole Folk-Songs and Their Ancestry," with vocal illustrations by William Richardson, baritone, Dec. 19; Albert Stoessel, violinist, and Persis Cox, pianist, Jan. 9; Jean Nolan, mezzo-soprano, Feb. 13; Durrell String Quartet, Josephine Durrell, Louise Sweet, Anna Golden and Mildred Ridley, Feb. 27; C. Baldwin Allen, baritone, March 13; Jean Bedetti, cellist, March 27; Florence Judith Levy, pianist, April 17. Artists for May will be announced later.

The Flute Players' Club, Georges Laurent, conductor, will open its fourth season in the Boston Art Club early in November. A series of monthly concerts will be given. The organization

suffered a keen loss in the death of its secretary, Frederick H. Mills, last summer, and upon Mr. Laurent will devolve the planning of programs. Rare music will include works by Jongen, Goossens, Heilman, Koechlin, Debussy, Daniel Gregory Mason, Pedrotti, David Stanley Smith, Florent Schmitt, Tadeusz Iarecki, Lamar Stringfield, Arthur Bliss and Edith Noyes Greene. Aside from this music, Mr. Laurent will give classical music at each concert.

The Boston Athletic Association has arranged for four Sunday evening concerts on Dec. 14, Jan. 18, Feb. 15 and March 15. The Vaninni Symphony Ensemble, composed of sixteen Boston Symphony players under Augusto Vaninni, will form the nucleus of each concert. Vocal artists will appear on each occasion. This plan follows the policy of introducing new singers.

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[Continued on page 165]

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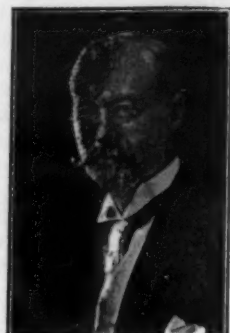


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[Continued from page 164]

lecture course, announces the following music features to be given in the Lecture Hall on Sunday afternoons: Oct. 26, "Historic Wales, Its People, Scenery and Music," Nellie Evans Packard; Nov.

30, "A Modern Opera," Pfitzner's "Pales-trina," Otto G. T. Straub, with musical illustrations; Dec. 14, "Music in the Life of the World," a story of the carol and aerial music of the bell towers of Europe, Beale Morey, illustrated by singers and members of the Boston Symphony; Dec. 21, "Carols and Chansons of Christmas,"

[Continued on page 166]

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Jascha Heifetz, Violin, Nov. 24

Instrumental Quartet, Jan. 26

Bronislaw Huberman, Violin

Lionel Tertis, Viola

Felix Salmond, Cello

Harold Bauer, Piano

Louis Graveure, Baritone, Feb. 18

Vladimir De Pachmann, Piano,

March 3

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Minneapolis Series

Mrs. Scott also announces that she has formed an affiliation with The Orchestral Association of Minneapolis, whereby she will direct all recitals in its auditorium. Under this arrangement, Mrs. Scott will manage a series which will include one concert in the Minneapolis Armory, presenting Chaliapin, Jeritza, Ceilia Hansen and others to be announced.

Boston, Mass.

[Continued from page 165]

Henry Gideon, with illustrations; Jan. 11, Swedish Male Harmony Chorus, Carl Hutton, conductor; Feb. 15, "Modern French Music," Edward Burlingame Hill, assistant professor of music, Harvard University, with illustrations; March 22, "Legends and Folk-Songs of Finland," Mme. Aino Saari, with illustrations; March 29, King's Chapel Choir, Raymond C. Robinson, conductor; April 12, "Dawn of Orchestral Music," a program by members of the Eighteenth Century Orchestra. On Thursday evening, Oct. 30, Margaret Anderton, associate editor of *The Musician*, will speak on "How Music Is Made Useful Nowadays." The New England Conservatory opened Sept. 18 with a registration sur-

passing last year's record number. An important addition to its faculty is Richard Burgin, violin teacher. Mr. Burgin is concertmaster of the Boston Symphony. Wallace Goodrich, dean, will conduct the Conservatory Orchestra.

The Felix Fox School of Pianoforte Playing opened its doors in September with a record registration. There are two faculty changes. Albert F. Waterman replaces Ernest Bray, who is now in charge of the piano department in the Heidelberg University, Tiffin, Ohio, and James Gray has joined the faculty.

The Boston Conservatory began its year Sept. 29. Samuel R. Gaines of Columbus, Ohio, is the new teacher of voice. Agide Jacchia will direct the school, as formerly.

The Longy School opened its ninth year late in September with the following faculty: Georges Longy, assisted by Renée Longy Miquelle, Harriet Shaw,

Stuart Mason, Georges Miquelle, Fernand Thillois, Georges Laurent, Louis Artieres, Henri Girard, Paul Minart, George Wendlar, Abdon Laus, Georges Mager and Eugene Adam. Assisting instructors are Albert C. Sherman, Jr., Marion Moorhouse, Argy Gery and Gertrude Bowes Peabody.

W. J. PARKER.

Omaha Has \$3,000,000 Art Building in Prospect

[Continued from page 91]

gram committee headed by August M. Borglum, and Blanche Sorenson to handle publicity and secure guarantors, plans were completed to present the orchestra in one concert with Engelbert Roentgen, assistant conductor of the Minneapolis Symphony, as guest conductor, and Ernest Nordin of this city as resident conductor. This concert, with Velma Lois Sutton, soprano, as soloist, proved the greatest surprise Omahans ever had, and steps were taken immediately to make it a permanent organization.

The Omaha Symphony will be presented this year in a series of three concerts at the Auditorium under the auspices of the Women's Division of the Chamber of Commerce on the evenings of Nov. 20, Jan. 15 and March 19. This organization, composed of 140 leading business women, with Margaret Lee Knight, president, achieved great success in the presentation of splendid medium priced concert courses during the past two years, and will charge only \$3 for the series. The orchestra will comprise sixty musicians with two harpists. Engelbert Roentgen will again be guest conductor; Ernest Nordin, resident conductor; Herman K. Mansfield, business manager, and Blanche Sorenson, publicity director. At the first concert Florence Van Hoven, dramatic soprano, will be the soloist and Dvorak's "New World" Symphony will be played. Renée Chemet, violinist, will be the soloist at the second concert and the symphony will be Tchaikovsky's Fifth. At the last concert the Beethoven Symphony, No. 5, will be played, and the soloists will be Frances Nash, pianist, and Mr. Roentgen, cellist.

A most interesting course is promised music lovers by the Tuesday Musical Club, of which Mrs. C. W. Axtell is president and Mrs. A. D. Dunn, chairman of the program committee. The season will open with Tito Schipa, tenor, in recital at the Brandeis Theater on the evening of Oct. 22. He will be followed by Elena Gerhardt, lieder singer, on the evening of Nov. 13. Guiomar Novaes, pianist, will give a recital on the afternoon of Jan. 4, and the next concert will be on Feb. 26, when the London String Quartet will be the attraction. One more contract remains to be signed.

A new center of musical activity will be at the magnificent new \$3,500,000 Technical High School, considered the finest building of the kind in the United States, with an enrollment of over 4000 students. In the central wing is a fine auditorium with 2056 seats, acoustically perfect, with the finest mechanical and scenic equipment for the stage, which will accommodate a cast of 120 persons. A fine pipe organ is planned as a gift from the school alumni. The principal, Dwight E. Porter, is a firm believer in making the community musical, and, as a consequence, every freshman and

junior must be enrolled in the chorus classes. The music department is a strong one, with Mrs. Flora G. Ellis as head of the voice department; Will L. Hetherington in charge of orchestra; H. W. Wendland, band for boys, and Mrs. Helen L. Noah, girls' band.

Four concerts by Omaha musicians will be given for the students, admission being only ten cents to those who have activity cards, for which a weekly fee of five cents is paid. Louise Jansen Wylie, soprano; Henry Cox, violinist, and Martin W. Bush, pianist, will open the series on Oct. 28. In February, Harry Disbrow, baritone, and Flora Sears Nelson, pianist, will give a recital, and, also in February, the West Sisters' String Quartet and Hazel Smith Eldridge will be heard. The closing concert will be given by Harriett Clark Helgren, contralto, and the Orpheus Chorus. On March 9 Arthur Middleton, baritone, will be presented in a complimentary recital for the students, the entire program being repeated twice to accommodate the large enrollment. The following evening Mr. Middleton will give a recital for the public.

Interesting musical work is also carried on in four other high schools under excellent instructors, and, in the grade schools, the music, under the direction of Juliet McCune, has made wonderful progress during the past two years. Two music memory contests have been held, and this valuable branch of music work will undoubtedly be continued this year.

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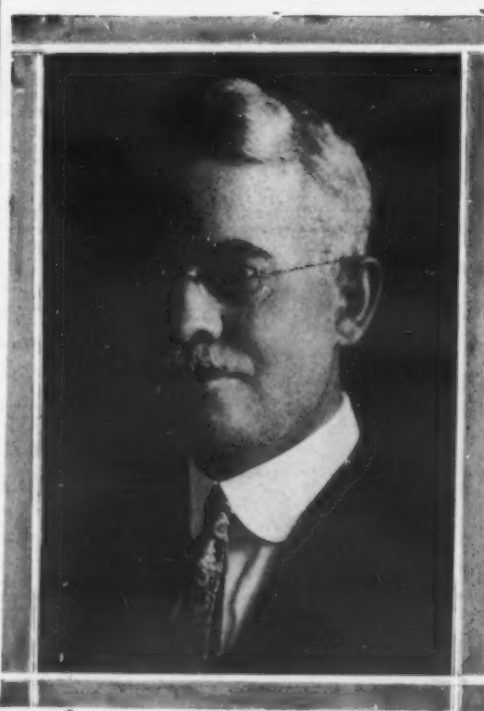
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Cleveland, Ohio

[Continued from page 55]

in "Madama Butterfly" with Tamaki Miura, and the "Barber of Seville," Jan. 18, in Masonic Hall.

Sergei Rachmaninoff is booked for Nov. 26 and Fritz Kreisler in January, by Kathryn Pickard.

Sousa's Band will appear in matinee and evening performances Nov. 15 in Public Hall.

The Chamber Music Society announces, for its seventh season, six concerts in the ballroom of Wade Park Manor. These concerts will be under the direction of Mrs. Franklyn B. Sanders. Mrs. Sanders also announces monthly subscription matinee concerts in private homes, beginning Oct. 30 with a program by Beryl Rubinstein, André de Ribaut, and Victor de Gomez.

The Musical Arts Association will present the Cleveland String Quartet in five programs in Wade Park Manor ballroom, on Nov. 3, Dec. 1, Jan. 26, Feb. 23 and March 23. The Quartet is composed of Arthur Beckwith, Ralph Silverman, Carlton Cooley and Victor de Gomez.

John McCormack will give his annual concert in Public Hall, Jan. 11.

The Cleveland Concert Band will give a program in Public Hall on election night. Walter Logan will continue rehearsals throughout the winter.

Five concerts by the Cleveland Musical Association will be given in the Hotel Statler ballroom to help young artists. Wilson G. Smith is president.

Edwin Arthur Kraft opened his monthly organ recitals Oct. 6 and will present seven more programs in Trinity Cathedral.

Walter Logan recently organized the Logan Trio and has booked local and out-of-town engagements. Members are: Mr. Logan, Maurice Dufrasne and Alma Schirmer. Mr. Logan will continue his work with the Young People's Symphony, which he organized.

The Greater Cleveland Lutheran Chorus, numbering 200, under F. W.

Strieter, will give three concerts. Loretta Hanke, contralto, will be soloist at the first, Dec. 14. Marcel Dupré will appear on Feb. 8, and Estella Gockel, accompanist, will play at the last, concert, April 26.

The Cleveland Singing Society, under Charles De Harrack, will probably give

two programs. Mr. De Harrack will appear as solo pianist.

The Hruby Conservatory enters its eighth season with an enrollment of 700.

The thirty-ninth season of the Cleve-

land School of Music has begun with large classes. Alfred Arthur continues the work established by his father. The Madrigal Club is conducted by Mr. Arthur.

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Optimism Is Keynote of Forecast for Lima



MEN AND WOMEN WHO ARE MAKING LOCAL MUSICAL HISTORY IN LIMA

1, Donald D. John, President of John's Music Company, Organizer and Business Manager of the Kiwanis Harmonic Club; 2, Past and Present Officials of the Etude Club: Left to Right, Mrs. J. E. Dexter, Vice-President; Martha Fisher, Secretary-Treasurer; Pauline Wemmer Gooding, President; Irene Harruff Klinger, Former President; Violet Bradley, Former Secretary-Treasurer; Mrs. J. E. Evans, Assistant Secretary; Mary Alice Potter, Former Assistant Secretary; 3, Millie Sonntag Urfer, Contralto, Conductor and Manager of the Rainbow Quartet; 4, Charter Members of the Women's Music Club: Left to Right, Mae Kibby Clark, Luah M. Butler, Mrs. R. H. E. Ebersole, Mrs. R. D. Kahle, Mrs. A. J. MacDonnell and Mrs. J. R. Longworth; 5, Pauline Wemmer Gooding, President of the Etude Club

LIMA, OHIO, Oct. 11.—Optimism is dominant in views expressed by musicians and managers regarding the season.

The Women's Music Club is prominent in the managerial situation, its list of visiting artists including such attractions as Edward Johnson, who comes on Oct. 13, Guy Maier and Lee Pattison, and

the customary orchestral concerts, including one for children, to be given this year by the Cincinnati Symphony under Fritz Reiner. The Club opened its season on Oct. 2 with a concert by Ruth Morris, violinist, and Dorothy Stolzenbach, pianist. A large audience greeted these artists in Memorial Hall, the ticket sale indicating larger receipts than have been realized in former years. On Oct. 30,

Mrs. R. O. Woods, secretary and treasurer of the Club, will give a concert with Mrs. Fred Calvert, organist. On Nov. 20 a special matinee program presenting compositions by women will be given under the direction of Mesdames Gail Dunifon, P. J. Hobart and J. E. Evans. Dec. 11 will bring a dramatic program in Central High School Auditorium by Mesdames Banta and Bannister, readers. Other events will be a program of American compositions on Jan. 8, under Margaret Gregg and Blanche Finicle, and a concert of Russian music by Irene Harruff Klinger, singer, and Violet Bradley, pianist and organist on Jan. 29. The Club will also give, under Susan Humston Macdonald, pianist, and Pauline Wemmer Gooding, soprano, an ensemble program on Feb. 19.

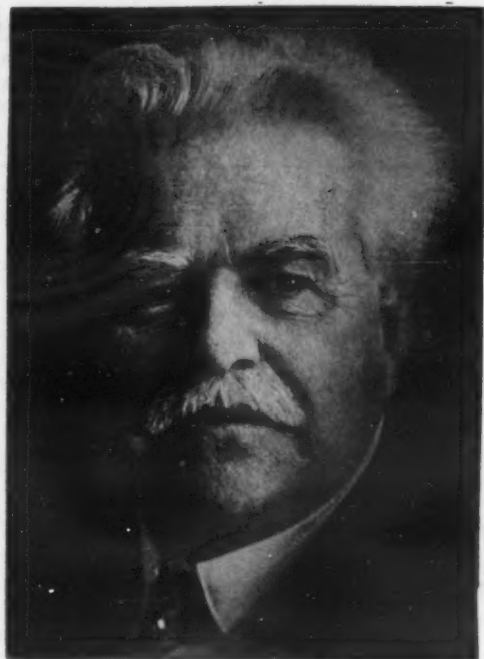
A program of church music will be presented in Trinity Church on March 19 by Mrs. H. B. Adams and Mrs. J. Robb Meily. National folk-songs will be heard on April 16, the program being arranged by Blanche Numan Baxter, Mrs. Frank Kahle and Nell Kriete.

Charter members of the Club living in Lima are Mesdames Luah Butler, A. T. McDonnell, M. S. Thompson, R. D. Kahle, W. L. Mackenzie, I. R. Longworth, R. J. Thompson, May Kibby Clark, Chauncey Lufkin, and W. A. Campbell. The present associate membership is about 1200, with a long waiting list. Claudia Stewart Black's second year as president ends this season. Irene Harruff Klinger is vice-president. Nell Kriete is assistant secretary-treasurer. The membership committee is made up of Mrs. Woods, chairman, and Mesdames J. R. Carnes, G. C. Dunifon, C. S. Baxter, Mae Kibby Clark and Bertha Falk Callahan.

The Lima Etude Club will celebrate its twenty-fifth anniversary on Nov. 25 in the home of Katherine Gramm Shrider. Etude Club events will include programs as follows: Oct. 7, Pauline Wemmer Gooding, Susan Humston Macdonald, Clarence Lathrop and Nell Kriete. Oct. 21, Blanche Numan Baxter, Mrs. Warren Snyder, Mrs. Gooding, Mrs. Carnes, Mrs. Black and Mrs. Woods. Nov. 7, Ella Eysenbach. Nov. 18, Mrs.

J. E. Dexter, Mrs. Evans, Martha Fisher and Margaret Gregg. Nov. 25, Mrs. Shrider. Dec. 2, Mrs. Fisher, Mrs. Klinger and Mrs. Carnes. Dec. 16, Mrs. Dunifon, Mrs. L. B. Timmerman, Dorothy Kleinberger Pettler and Mrs. J. Robb Meily. Jan. 6, Susan Humston Macdonald, Mrs. Baxter, Mrs. Dunifon, Mrs. Klinger, Mrs. Macdonald and Mrs. Dexter. Jan. 20, Miss Kriete, Violet Bradley, Aileen Scott, Mrs. Dunifon, Mrs. Dimond, Miss Kriete, Margaret Gregg and Blanche Finicle. Feb. 3, Mrs. Dimond, Mrs. Carnes, Violet Bradley, Mrs. Woods, Leona Feltz, Geraldine Evans and Mrs. Klinger. Feb. 17, Mrs. Woods, Mary Alice Potter. March 3, Mrs. Warren Snyder, Anna Cantwell, Marguerite Moyer, Mrs. Pettler and Mrs. Dunifon. March 17, Miss Gregg, Mrs. Fisher, Aileen Scott, Mrs. Dimond, Mrs. Shrider, Mrs. Waldo Berryman and Mrs. Timmerman. March 31, Miss Evans, Miss Gregg, Miss Feltz and Mrs. Evans.

[Continued on page 169]



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[Continued from page 168]

April 14, Miss Roby, Mrs. Pettler and Mrs. Gooding. April 28, Mrs. Pettler, Mrs. Meily, Miss Finicle and Mrs. Dexter.

The Etude Club's president is Pauline Wemmer Gooding; the vice-president, Mrs. J. E. Dexter; the secretary-treasurer, Martha Fisher, and her assistant, Mrs. J. E. Evans. Charter members, some of whom are living here and some in Europe, are Mrs. D. H. Sullivan, Julia Simpson, Mrs. E. Du Gray, Mrs. George Mehaffey, Mrs. John Boose, Blanche Wheeler, Mrs. J. W. Halfhill, Mrs. W. C. Sprague, Mrs. R. B. Tolan, Mrs. J. G. Lamison, Mrs. John Miller, Jane Cass, Mrs. Howard Williamson and Mrs. F. C. McCoy.

New School Superintendent

R. E. Offenbauer is the new superintendent of the public schools. He was principal of Central High School, and is enthusiastic over school music and the arts. Mark Evans is supervisor of music, and J. N. DuPere supervises the band and orchestral section. Margaret Gregg retires from public school work to be succeeded by Cora Krein in some of her work. Helen Bowers (Brady) is leaving the city, and her place in the schools will be taken by Gwendolyn Iona Price. A dedication program is scheduled for an early date in Central High Auditorium under Mr. Evans and Miss Gregg.

Mr. and Mrs. Harold B. Adams of the Music Shop have formed an organization of music teachers for the purposes of providing piano students an opportunity to hear great pianists, of promoting good fellowship among teachers and consolidating their interests. The organization will book artists for recitals. Mrs. Adams is president; Ella Eysenbach, vice-president; Mrs. Vivian Hobart, secretary; Leona Feltz, treasurer, and Mabel Kaufman, ticket chairman.

The Lima Kiwanis Harmonic Club, which has won prizes at the Pittsburgh Eisteddfod, will compete in the next festival. Donald D. John is the manager, and Mr. Evans the conductor. In Christmas week, the club will sing "Messiah" in Memorial Hall, this concert being

free. Millie Sonntag Urfer will lead the new Rainbow Quartet, consisting of herself, Violet Lewis, Mrs. Melvin Light and Vera Rousculp.

Mr. John has organized a boys' saxophone band with Dick Ulm as conductor. Two October bookings are for the twenty-third, when Paul Whiteman's Orchestra will be heard, and for the thirtieth, when Rhys Morgan will sing under the local management of Frank E. Harman, who handles music bookings in Faurot Opera House, otherwise dedicated to the drama under the direction of W. D. Clark.

John's Music Company has formed the Lima Saxophone Band, which consists of twenty-five young men. M. M. Johnson is conducting.

Joseph N. Du Pere, assistant supervisor of music in the public schools, has two large school orchestras and is constantly increasing the Lima Du Pere Symphony Orchestra. The Lima Orchestral Club is a new society of some thirty members, including George H. Metheany, general manager of the Lima Telephone and Telegraph Co., Charles L. Curtiss, head of a special department at the Lima Locomotive Works, W. W. Crooks, of the Pennsylvania Railroad Co., and O. Ben Schultz, chief chemist at the Solar Refining Co. This club is rehearsing Schubert's "Unfinished" Symphony, Sibelius' "Finlandia" and some works by Beethoven. Mrs. Macdonald is the official accompanist.

H. EUGENE HALL.

PLAN OPERA IN MAINE

Lewiston and Auburn Season Opens with Annual Festival

LEWISTON, ME., Oct. 11.—Opening with the Maine Festival at Lewiston Armory, this week, the season for the twin cities of Lewiston and Auburn has begun auspiciously.

Plans are now under way for two nights of grand opera at the Empire Theater in January under the auspices of the Orpheon, a men's choral society of French-speaking citizens. This will be the fourth season of amateur opera, "Faust," "Romeo and Juliet" and "Trovatore" having been given already. The leading rôles will probably be taken by Mildred Litchfield and Alphonse Cote, as for the last two seasons.

The Philharmonic Club, which has a membership of women formerly divided among three musical clubs, has presented visiting artists in an annual concert each season, and is planning a similar event this year.

Toward spring, the public school orchestral groups of Lewiston and Auburn will undoubtedly continue their concert program activities; the glee and mandolin clubs also. The growth of school orchestral work has been remarkable here.

ALICE FROST LORD.

Harriet Ware Plays Own Compositions in Recital in York, Pa.

YORK, PA., Oct. 6.—Harriet Ware, composer and pianist, recently appeared in a successful recital of her own compositions before the Matinée Music Society, assisted by Mrs. Walter B. Gilbert, Mrs. Alva Shive Wehler, Helen Ziegler and Florence Kautz. Miss Ware accompanied the singers in her musical settings of poems by Edwin Markham, Montrose Moses, Joyce Kilmer, Elizabeth Barrett Browning, A. D. T. Whitney, Sarojini Naidu, Joseph Clarke and her own "Old Garden" cycle. In addition, Miss Ware played her piano suite, "Mountain Pictures."



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AMERICAN STUDENTS BACK FROM SUMMER IN ITALY

Party of Nine Return from Study with Pietro and S. Constantino Yon at Mountain Villa

Nine pupils of Pietro A. and S. Constantino Yon returned from Italy recently after a summer of study in Villa Yon, overlooking the quaint little town of Settimo Vittone. Constantino Yon, teacher of singing, returned with them, and Pietro Yon, organist and composer, is scheduled to return on the Conte Verde on Oct. 25, accompanied by Mrs. Yon and Vicia Yon.

The party at Villa Yon included M. R. Kernochan, composer, and Mrs. Kernochan, soprano, of Tuxedo Park, N. Y.; Mae Braender, pianist, and E. Braender of Montclair, N. J.; Annabelle Boyer, soprano, and Lulu Kissling, contralto, of White Plains, N. Y.; Josephine Russell, organist, of Great Bend, Kan.; R. Porter Campbell, organist, of Annville, Pa., and W. Chenoweth, organist, of Lincoln, Neb.

En route to Italy the party gave a concert on board the Conte Verde. While visiting in Rome on a tour of Italy, Pietro Yon played in St. Peter's, the Vatican, the Pontifical Superior School of Sacred Music and the Academy of St. Cecilia. On one of several trips to the

Alps the party was welcomed to Piccolo St. Bernard by Mr. Yon's cousin, Capt. J. Yon, and his regiment, with a concert by the band.

Several successful recitals were given by Mr. Yon and the pupils. On Aug. 17 Mr. Yon appeared in a special organ recital in Gaby, assisted by Miss Boyer, who sang his Ave Maria and "Jesu Bambino." On Aug. 31 Miss Russell, Miss Boyer and Mr. Campbell gave a joint concert in Settimo Vittone. Recitals were also given in Vicenza, Milan and Torino.

In addition to the formal appearances, there were numerous informal programs in Villa Yon in honor of distinguished guests, among whom were the Abbe Ferretti, head of the Pontifical School, and Father Borghesi, librarian of the Vatican.

The returning pupils said they were delighted with the country surrounding Villa Yon, with its towering mountains, torrents, red tile-roofed villages, vineyards and delicious wines.

Edward Johnson Opens Season in Grand Rapids

GRAND RAPIDS, MICH., Oct. 4.—Edward Johnson, tenor of the Metropolitan Opera, opened the season with a successful recital in the Armory on Oct. 1. It was his fourth appearance in Grand Rapids. Mr. Johnson left to give recitals in Hamilton, Ont., and Dayton, Ohio.

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Clubs and Local Artists Will Make Interesting Season for Fort Smith

FORT SMITH, ARK., Oct. 11.—The coming season bids fair to be more interesting musically than any that Fort Smith has yet had. The Musical Coterie, Mrs. L. M. Taylor, president, will hold its first meeting today. Owing to increased interest in music a real growth in membership is expected. The programs for the season are miscellaneous in character, each leader of the day using her own initiative in assembling the numbers, adding guest numbers and items of interest bearing on the designated subject. Through the year special guest day programs are presented, two invitations being allowed each member. The Coterie will entertain the different women's clubs, and also, numbers will be furnished by members for various club, civic and institutional programs, as called for.

Considerable attention will be given to musical and artistic needs of the young people and junior and juvenile clubs will be formed. The Coterie will also direct the memory contests in the city schools, and will sponsor and celebrate National Music Week (May 1-10) in a larger way than before. The Club plans to place in the music section of the public library, the latest music encyclopedia and reference books that all music students and the public may have access to them. Other plans call for three public concerts and the annual spring luncheon. The Coterie has seventy members and the president, treasurer, two chairmen and one district president of the State Federation of Music Clubs are members.

The Fort Smith Concert Club is planning to give its usual three concerts. The Harmony Club, Mrs. Geneva Travis, president, will study fundamentals of music.

Mrs. Joseph E. Leming will again be organist at the First Baptist Church and also organist and director of the music at the Jewish Temple where there is a quartet. During the winter season she will give an organ recital. Mrs. Leming will present pupils at Carnegie

Library. One program will be given by Mrs. and Miss Leming, Joseph Leming, Jr., vocalist, and the Leming Orchestra under Mrs. Leming.

Ben Brocchus, teacher of piano, will be heard in a recital and also in a two-piano recital with his wife, who is pianist at Central Presbyterian Church. Mr. Brocchus will present pupils in recital from time to time.

Clarence Burg, pianist and teacher, will again be organist at the First Presbyterian Church. He expects to give a number of organ and piano recitals in Fort Smith and the Southwest.

Maurice Derdeyn, violinist will present his regular pupils' recitals and will be heard in solos at the Joie Theater, where he conducts the orchestra.

The Masonic Band, under Edgar Robinson, which gave weekly concerts in the Plaza during the summer, has a number of concerts scheduled for the winter.

Mrs. D. C. Smith, teacher of voice, is preparing programs for appearances in New York, Chicago and other cities. Mrs. Mabel Vann Lindsey, teacher, will continue as organist at the First Methodist Episcopal Church, South. Mrs. Deaton, teacher of voice will again give a number of concerts.

The Southwestern Studios of Musical Art has begun its fifteenth season. The orchestra, conducted by Mrs. Katherine Price Bailey, head of the violin department, will give four concerts at the New Theater. The Bailey String Quartet (the first string quartet organized in the State of Arkansas) will also be heard again this year. There will be the usual student recitals and a series of five sonata recitals given by faculty members and advanced students.

William Worth Bailey teacher and violinist at St. John's Episcopal Church, will be heard in concerts. Rebecca Eichbaum, soprano, first assistant in the voice department and first soprano at St. John's, will join Mr. Bailey in concerts. Mrs. Elizabeth Price Coffey, head of the voice and piano departments, will present a number of her advanced pupils in concert. Hattie May Butterfield, head of the organ department, will continue as organist of St. John's Episcopal Church. She will give a series of Saturday afternoon recitals during Lent. E. P. C.

Some Prominent Musicians, Teachers and Schools of Fort Smith, Ark.

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Soprano

Head of Voice and Piano Departments
Southwestern Studios of Musical Art
Musical Director, St. John's Episcopal Church

KATHERINE PRICE BAILEY

Head Violin Dept., Southwestern Studios of Musical Art

Teacher of Violin and Violoncello

Conductor Fort Smith Symphony Orchestra

WILLIAM WORTH BAILEY

Violinist

Teacher of Violin, Southwestern Studios of Musical Art
Violinist St. John's Episcopal Church
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Concert Courses Arranged for Dayton, Ohio

DAYTON, OHIO, Oct. 11.—A splendid series of concerts has been arranged by the Civic Music Association. Among the artists to appear are de Pachmann, Maria Jeritz, Louis Graveure, Cecilia Hansen and Lionel Tertis. Mrs. H. E. Talbott, the very efficient president of the Dayton Symphony Association, will present a series of orchestral concerts. The Cincinnati and Cleveland organizations have been booked and the series will doubtless be closed by the Dayton Civic Symphony. The Ladies' Auxiliary Band, conducted by Albert J. Holzauer, has terminated its first season with success. Captain Holzauer is preparing a more comprehensive and pretentious repertoire for this winter's series. The Sprague School of Music began its fall term on Sept. 2. The faculty has been enlarged and there is an increased enrollment. A series of public recitals in piano, voice, organ and ensemble will be given. New faculty members include: Lewis Henry Horton, baritone, winner of the Megley prize in the State competition this spring, and Howard Leroy Thomas, pianist and organist. The Dayton Women's Music Club, Mrs. R. A. Herbruck, president, has instituted a series of study meetings. The club season will close with a banquet and the Oberlin Conservatory Trio will entertain. H. EUGENE HALL.

Marye Berne Sings Estelle Liebling's "Straussiana"

Marye Berne, soprano, who is making a concert tour of California, Oregon and Alaska, has included in her program "Straussiana," by Estelle Liebling. The song is an arrangement Miss Liebling made for Frieda Hempel of a number of the most beautiful waltzes of Johann Strauss. It has many brilliant coloratura passages.

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Seattle Sees Quickening of Interest in Choral Work



PROMINENT AMONG SEATTLE'S LEADERS RESPONSIBLE FOR PROGRESS IN MUSIC

1, J. W. Bixel, Conductor of the Seattle Oratorio Society; 2, Clara Moyer Hartle, President of the Washington Federation of Music Clubs and State Chairman, Music Division of the Women's Federated Clubs of Washington; 3, Graham Morgan, Conductor of Amphion Society, Ladies' Lyric Choral Club and Bach Society; 4, Helen Crowe Snelling, Conductor-Accompanist of Nordica Choral Club; 5, R. H. Kendrick, Conductor of Philomel Club; 6, Owen J. Williams, Conductor, Ralston Club; 7, Mrs. Frederick W. Graham, President of the Newly Organized Women's Chorus, Orpheon Club, also President of Seattle Music Study Club

SEATTLE, Oct. 11.—Seattle enters the season with over fifty concerts definitely booked by its increasing number of clubs, ensembles and one music bureau. This figure does not take into consideration the concerts that come in as extras, of which there are many, nor does it include any performances by the San Carlo Opera Company on its Pacific Coast tour, or any other opera company.

The greatest progress at this time is found in music clubs. Instrumental ensembles, choral societies and study clubs have multiplied within the past year and the announcements of the coming season indicate that these organizations are functioning in a very material way.

The Ladies' Musical Club, Mrs. Ivan L. Hyland, president, and Mrs. M. A. Gottstein, executive secretary, is the pioneer society in bringing artists to this city, and, although it is too soon to announce its course, the public has been assured that Maria Jeritz will be heard here under its auspices.

The Men's Club of the Plymouth Church, after two successful seasons in offering concert courses to its membership and the public, will sponsor four events: Mario Chamlee, tenor, assisted by his wife, Ruth Miller, soprano; Ernst von Dohnanyi, pianist and composer; Maria Ivogün, soprano; and the London String Quartet.

The concert course of the Women's Federation, University of Washington, is to include Frieda Kemp, soprano; Louis Graveure, baritone; Lee Pattison and Guy Maier in a two-piano program; and the De Reszke Singers.

The Palmerton-Mendel Music Bureau is offering its first concert course, the programs to be given in the Metropolitan Theater. The artists announced are: Louis Kreidler, baritone, on Nov. 17; Edna Swanson Ver Harr, contralto, Dec. 16; and Emil Telmanyi, violinist, Jan. 13. It is also the plan of this bureau to put on a series of spring concerts using local artists.

The Seattle Civic Symphony, Mme. Davenport Engberg, conductor, will enter its third year with plans for a

number of concerts to be given with visiting artists, but at this writing details are not available.

The Spargur Quartet, John M. Spargur, founder and director, has already announced its Seattle series of chamber music programs. Beside the subscription concerts there will be a State tour.

The third season of the Armstrong Trio, Francis J. Armstrong, director, finds this ensemble with a number of city engagements, as well as some dates in nearby points. The Seattle Orchestral Society, also directed by Mr. Armstrong, will present a number of string programs during the year.

Among other chamber music societies that have made a place for themselves in the city's musical life might be mentioned the Mendelssohn Trio, the Ladies' Musical Club String Quartet and the Davenport Engberg String Quartet.

The matinee musicales established several years ago by the Musical Art Society, Mabel M. Hughes, president, will be continued during the coming year. These concerts will be managed by an executive committee, Maybelle Brannen, chairman, and are to be given by the Spargur String Quartet, Armstrong Trio, Bach Society, and Louise Van Ogle, lecturer.

Choral Events Promised

The Amphion Society, Alexander Myers, president, and Graham Morgan, conductor, enters its fourteenth season stronger than ever. Its December concert will have Gertrude Huntley Green, pianist, as the assisting artist, and, in the spring, the Tacoma Ladies' Musical Club Chorus, conducted by Frederick W. Wallace, will assist in a choral program.

The Nordica Choral Club, Helen Crowe Snelling, conductor-accompanist, is composed of young women who put on unusual programs. It will give Penn's opera, "The Pirate's Bride," at its opening concert. The second concert will be given in the spring.

The Philomel Club, Mrs. N. H. Brigham, president, and R. H. Kendrick, conductor, will give two major concerts in the city and several at nearby places.

The Ladies' Lyric Choral Club, Mrs. William Leroy Baird, president, and Graham Morgan, conductor, will enter its third season with plans for two

public appearances, using local soloists.

Two new organizations will make their bow this year to the Seattle public. One is the Seattle Oratorio Society, J. W. Bixel, conductor, and the other is the Orpheon Club, Mrs. Frederick W. Graham, president, and Edwin Fairbourn, conductor.

The Bach Society, Dr. F. S. Palmer, president, and Graham Morgan, conductor, will be heard during the season in several programs.

Clubs Arrange Programs

Among the music study clubs whose members meet monthly or semi-monthly to hear programs of an educational type on operas, composers of various countries and other subjects there are: the Seattle Music Study Club, Mrs. Frederick W. Graham, president; Thursday Musical Club, Mrs. C. L. Woodmansee, president; the La Boheme Club, Mrs. James Gordon Boswell, president, and the Students' Musical Club.

The Seattle Clef Club, A. F. Venino, president, has an educational program

[Continued on page 172]

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Seattle, Wash.

[Continued from page 171]

as well as a social one, and consists of men musicians of the city.

The Norwegian Singing Society, Rudolph Moller, conductor; the Svea Male Choir, Arville Belstad, conductor, and the Ballard Norwegian Chorus, H. P. Sather, conductor, will provide entertainment for the large Scandinavian population.

In view of the biennial convention of the National Federation of Music Clubs which will come to the Northwest next summer, the Washington Federation of Music Clubs, Clara M. Hartle, president, is assuming a new importance in the State and already has its committees working toward the entertainment of delegates to and from Portland, Ore., where the meeting will be held. A State-wide music memory contest is planned for March of next year, under the auspices of the State federation. As the State chairman of the music division,

Women's Federated Clubs of Washington, Mrs. Hartle is also in touch with a large group in the interest of music.

Music in Schools

In addition to this rather pretentious program which the clubs of Seattle present, there is to be considered what might be termed our biggest musical factor, namely the activities of the public school music department under the leadership of Letha L. McClure. Eight high schools with thoroughly organized music departments, each with highly developed orchestral and choral opportunities, and many of our grade schools with orchestral groups provide wonderful opportunities, and it will be seen that music is a very integral part of our educational system. During the year the high schools usually give both opera and orchestral concerts, in addition to supplying many assemblies with musical numbers.

Going from the public schools to the University of Washington, where there is a well-organized department under the direction of Irving M. Glen, another musical asset is found. There are the University Chorus, orchestra, opera and several glee clubs.

DAVID SCHEETZ CRAIG.

Albert E. Ruff Reopens Studio After Summer on West Coast

Albert E. Ruff, teacher of singing, returned from a successful master class at the Zoellner Conservatory in Los Angeles recently to reopen his New York studios. Mr. Ruff gave lectures on voice, breathing and on the vocal muscular system at the Conservatory and in the University of California. Marjorie Dodge, soprano, a pupil of Mr. Ruff, appeared as soloist under Alfred Hertz at the Bowl concert recently, before an audience of 12,000, with significant success.



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Brooklyn Daily Times: Constance Wardle, in the title role (Aida), gave a thoroughly satisfactory and, at times, thrilling performance.

The Standard Union: This girl (Miss Wardle) has a beautiful lyric-soprano, evenly developed, well trained, exquisite in timbre and color, which she uses with great skill and intelligence.

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Piqua Will Hear Cleveland Orchestra

PIQUA, OHIO, Oct. 11.—A feature of the Rotary Club's concert course this year will be a program by the Cleveland Orchestra, Nikolai Sokoloff, conductor. The music section of the Fine Arts Club will be active, and will follow the study program outlined by the National Federation of Music Clubs. Schools and teachers report good enrollments. Howard Thomas, violin teacher, and Lewis H. Horton, voice and composition teacher, will each make a feature of monthly recitals, and, in addition, Mr. Horton intends to produce an opera during the winter. W. E. Simpkinson, whose violin pupils appeared in recital in the summer, opened his fall term at the Conservatory of Music on Sept. 1. He is again conducting a free class in the public schools. H. EUGENE HALL.

Carthage Choir Will Sing "Messiah"

CARTHAGE, ILL., Oct. 11.—The Mendelssohn Choir, under the leadership of Eve Simmons-Runyon, has begun rehearsals for its annual performance of "Messiah" at Christmas time. Local singers will be the soloists. Miriam Williams, for several years connected with the Mary Wood Chase School in Chicago, has opened a piano studio.

Margaret Matzenauer Gives Musicale

Margaret Matzenauer entertained about twenty of her friends with a program of songs in the La Forge-Berumen Studios on Friday evening, Oct. 3. Both Mr. La Forge and Mr. Berumen played solos, and Mr. La Forge played the accompaniment for Mme. Matzenauer. The program consisted of songs by Brahms, Bach, Rachmaninoff, Debussy and La Forge.

Frank La Forge's Pupils Heard in Cleveland

Loretta Degnam, contralto, a pupil of Frank La Forge, gave a recital in the ballroom of the Statler Hotel in Cleveland on Oct. 1. She was assisted by another La Forge pupil, Constance Mering, pianist, who also contributed two groups, which included Frank La Forge's Romance and Valse de Concert.

Tacoma's Music Clubs Are Stimulating Factors in City's Artistic Activities



Left to Right: Clayton Johnson, Who Will Direct the Musical Courses at the Stadium High School; D. P. Nason, Director of Music at Lincoln High School; Fred Beidleman, New Dean of Music at College of Puget Sound, Conductor of the Saint Cecilia Club and Organist at the First Congregational Church

TACOMA, WASH., Oct. 11.—The music season launched early in the month by the Ladies' Musical Club is now fully under way, and promises unusual interest. Clubs have increased their memberships materially, which indicates a stimulated interest in things musical, and the artist course excels any in the past.

Bernice E. Newell, local concert manager, announces her sixteenth season, and, besides the five artists of the regular course, she is presenting Percy Grainger, pianist, in a recital complementary to all holders of season tickets. Mrs. Newell has taken this way of expressing her appreciation to those who have supported her in her efforts to give Tacoma music-lovers an opportunity to hear the best music. The artists to be

presented by her this season are Claire Dux, Florence Easton, and Georges Enesco, who will be heard locally for the first time, and Louis Graveure and Alfred Cortot who have already made appearances here.

The Ladies' Musical Club will give its customary fortnightly concerts, provided by its active membership and such local and visiting artists as are obtainable. The choral department will number 100 voices, and will again be conducted by Frederick Wallis, giving two evening concerts in the Tacoma Theater on Jan. 13, with Betsy Lane Shepherd as assisting soloist, and the spring concert early in May. At this there will be an innovation in concert giving here, and instead of the usual assisting artists, the club will present the Amphion Club of Seattle, numbering 100 voices in joint concert. There will be numbers by each organization, and others by the combined choruses. The concert will be repeated in Seattle during the same week.

The St. Cecilia Club will be under a new conductor this season, Fred Beidle-

man, who came to accept the post as Dean of Music at the College of Puget Sound. The Club's first concert will be on Dec. 3, and will be given in the First Methodist Church, with Louis Kreidler, baritone of the Chicago Civic Opera Company, as assisting soloist. The spring concert will be in April, but the soloist is not yet announced.

The Orpheus Club has a new President, Herman Schroeder, but it will again be under the baton of John Spargur of Seattle. Two formal concerts will be given, one early in December and the other in May, for which assisting soloists are to be engaged.

J. W. Bixel, founder and director of the Tacoma Oratorio Society, announces "Judas Maccabaeus," by Handel, as the first work. This will be sung in December. Plans for the spring have not been completed.

The Professional Musicians' Club, Mary Ella Cook, president, is a new organization, having as its object the promotion of good fellowship and more intimate association of teachers. An effort will also be made by it to standardize teachers.

The music in the city schools is under the supervision of J. John Henry Lyons, who will also have the grade school work as his especial charge. Besides conducting the glee clubs, bands and orchestras, he will again put on the music memory contest which has been so successful in the past two seasons. D. P. Nason, director of music at Lincoln High School, will teach the full music course and conduct the Little Symphony Orchestra, a high school organization of much merit. There will also be concerts by the different organizations in the school and an opera presented by the music students.

Stadium High School music will be directed by Clayton Johnson. There will be classes in history, theory, harmony, singing and music appreciation. There will also be five "Musical Events": evening concert by the girls' glee club of fifty voices, annual vaudeville, evening concert by school orchestra of forty-five players, annual musical comedy, with a cast of eighty, and a musical program in connection with the annual class play. Great care is given to the study of music, as it is an accredited subject in the Tacoma schools. ETTA M. MAYBIN.

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Reengaged: Maine Festivals (Bangor, Portland, Lewiston) Oct. 11
Birmingham, Ala., Oct. 24

English Grand Opera Co., New York City, Nov. 10

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TUSCALOOSA HOLDS
POSITION IN MUSICConcert Course Will Bring
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Noted Soloists

TUSCALOOSA, ALA., Oct. 11.—The opening of the season finds Tuscaloosa in much the same situation as last year. One concert series will be presented, bringing several attractions to this center.

Mrs. Harry N. Eddins has resumed her place as director of music at the University of Alabama and is teacher of voice as well. A new teacher has been added this year: Elizabeth Roberts who will teach piano and voice and have charge of the classes in theory and harmony. Miss Roberts has been for several years a member of the faculty of the Birmingham Conservatory of Music.

A department of violin has been added this season and the work is in charge of Dorothy Monnish of Tuscaloosa.

The Tuscaloosa School of Music has as its head, Stella Searcy Harris. Miss Harris is also president of the Tuscaloosa Music Teachers' Association and is mapping out an ambitious program for this year. Miss Harris will again edit the music column of the Tuscaloosa News. Miss Eger is the supervisor of music in the Tuscaloosa schools.

The University Glee Club and the University Chorus, which includes an outline course in music history are under the leadership of Tom Garner; R. S. Goodin is director of the Tuscaloosa Band and also the University Band.

The Presbyterian Church has instituted a quartet choir during the past year and it continues under direction of Mrs. Alston Maxwell, who is also

organist. The quartet is composed of Luza Long, soprano; Mrs. M. T. Maxwell, contralto; Irvin Dugins, tenor, and M. T. Maxwell, bass. The Methodist Choir is under direction of Mrs. Lee Wood, with Mrs. R. P. Sweat, organist. The Baptist Choir is under direction of Tom Garner, who is likewise organist. The Episcopal Choir is directed by Elizabeth Roberts and the organist is Susie Mosely Willford.

Maude Henderson Walker, who has had an artists' series for several seasons will bring the St. Louis Symphony again to Tuscaloosa and will also bring several concert artists, though the individual artists of the course have not yet been announced. TOM GARNER.

Attractions Booked for Norman, Okla.

NORMAN, OKLA., Oct. 11.—Mrs. B. M. Barry, concert manager for the College of Fine Arts, University of Oklahoma, has booked Florence Macbeth and the Norfleet Trio for October, Cecil Arden and the Moscow Singers for November, Georgette LaMotte and Carl Flesch, for February. The dates are not definite for "The Marriage of Figaro" by the William Wade Hinshaw Company, and the return engagement of the Kansas City Little Symphony.

RUTH E. MOORE.

PORTLAND, ORE.—At a banquet celebrating the organization of the Fine Arts Club recently, a distinctive program was given by Jane Burns Albert, soprano; Beatrice Dierke, pianist, and Tosca Berger, violinist. The accompanists were May Van Dyke Hardwick and Margaret Notz.

ALICE HACKETT
Pianist

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Canton Marshals Own Forces for Big Season

CANTON, OHIO, Oct. 11.—Considering the musical outlook from the viewpoint of visiting artists and attractions, Canton is like a person whose heart has ceased beating—dead. Canton, the "City of Diversified Industries," as the tag has it on the Chamber of Commerce catalogs, should not be in this condition while communities with a great deal less to make them a safe risk seem to be constantly keeping up to "normalcy" or even improving.

However, the development of music insofar as it is being carried on within our portals has never been more promising. Through the public schools, by private music study, and advantages offered to the student who has matured, no community of Canton's size can boast of better facilities. Yet a male music study club or the acceptance of both sexes in already existing clubs is needed, and a pipe organ in the city auditorium is also desirable.

The one attraction that will visit Canton this season is Paul Whiteman's Band, on Nov. 3, under Ralph D. Smith's management.

The Woman's Club, usually the Mecca of visiting artists, so far has no concert in mind.

Public school music, in charge of Leslie D. Hanson since last season, will be partly supervised by his three assistants, Erna Zeigler, E. Irene Woodcock and George Parsons. Mr. Hanson has planned a class of theory and musical appreciation. The high school orchestras and band will have about sixty members each, as will the glee clubs. There will also be a chorus of 300. Music contests will be inaugurated, and the glee clubs will present Herbert's "Wizard of the Nile" in December and the chorus "Hiawatha's Wedding Feast," by Coleridge Taylor, in the spring.

Clubs Working Effectively

The other big factors in promoting Canton's welfare and "keeping the home fires burning," are the three MacDowell Music Study Clubs and the community chorus.

The Senior MacDowell Club will give two programs monthly, starting in October, as follows: address and vocal numbers, miscellaneous, chorale work, string ensemble and scholarship benefit, exchange program, German lieder, altruistic, guest artist, miscellaneous, Russian, vesper service, costume recital, American, ensemble, modern, junior club, miscellaneous, outing. Programs are given the first and third Thursday of each month. This club has grown from less than forty members to over 225 members. The officers are Mrs. Oscar J. Hilkert, president; Martha Broda, vice-president; Mrs. W. E. Eschelman, Jr., recording secretary; Josephine Menez, corresponding secretary; Mrs. Wilbur Holl, treasurer; Melanie Syler, librarian; Mrs. W. E. Rehbein, press representative. Ira Penniman conducts the MacDowell Chorale Club.



HEADING THE CLUB MOVEMENT: A BIG FACTOR IN CANTON'S MUSIC

Mrs. Oscar J. Hilkert, President Senior MacDowell Club; Wilda Gresser, President Junior MacDowell Club; and Jeannette McConkey, President, and Mrs. Herman Bloch, Counsellor, of the Juvenile MacDowell Club

The Junior MacDowell Club, which has rapidly taken on many members, are preparing for its best season with a very pretentious schedule, as follows (one program a month, beginning in October): miscellaneous, pre-classic composers, classical, romantic, modern and ultra modern, American, ensemble, folk-music and dance music with numbers by local dancers, outing. Free public recitals will be given by members. Members of this club are thirteen years and over and must be active students with some teacher. A chorus and orchestra are planned for the near future. The officers are Mrs. Gail Watson Cable, counsellor; Wilda Gresser, president; Lucille Elliot, secretary and treasurer, Ruth Coe, Ruth

Stein, Florence Pence and Wilma Stephan form the program committee, with the first-named in charge. Meetings are held on the last Saturday of each month at the Woman's Club.

The Juvenile Club, which was organized last year through Mrs. Herman Bloch and Mrs. Clarence Dretke, is one of the most encouraging moves made in the city. It now has 100 members aged seven to fourteen, and the programs are of both music and dancing. It is affiliated with the National Federation of Music Clubs and is possibly the largest juvenile club in the Federation. Members must be under instruction and meetings are held on the last Saturday of each month at the Woman's Club. The Senior and Junior Clubs are also affiliated with the National Federation of Music clubs.

The Community Chorus, organized in September, 1923, by the present president and conductor, will present Mendelssohn's "Hymn of Praise" in January and Handel's "Judas Maccabeus" in the spring. There will be 700 voices and an improvised orchestra of 125 pieces. The combined choruses of Massillon, Wooster and Orville, Ohio, will be added for these events. Edgar Davis, Chicago baritone, and Josephine Forsythe, New York soprano, will take leading parts. Meetings will be held on Wednesday of each week.

David P. Reese is president, Harriet Jones, corresponding secretary, and Lawrence A. Cover, conductor.

The Canton Ladies' Chorus, the oldest existing choral society in the city, will give a concert in January jointly with the MacDowell Club, and an oratorio during Music Week. On Dec. 2 a colonial costume concert with assisting artists will be given. Ira B. Penniman is the conductor.

Music week will be observed in the same manner as in the two preceding seasons. Concerts in the city auditorium will bring an assembly of all musical organizations. William D. Strassner is to have charge of the program, and the receipts will be for the benefit of crippled children.

Cecil Fanning, baritone, with the Hilger Trio, will be heard in the city auditorium on Oct. 22, under the sponsorship of the Rev. A. B. Stuber.

G. Grilli, organist and director of St. Peter's Catholic Choir, conducts the Swiss Society (Alpenroesli) which will give four concerts in Canton and will possibly sing in Akron and Cleveland, the Knights of Columbus Glee Club, which will give concerts in Canton in December and February, and the Pennsylvania Glee Club, which plans a concert for the spring.

The Canton Operatic Company will give an opera comique in the spring. Martin Boyer is the musical director. The Knights of Columbus Operatic Club will also give a play. The Arion Singing Society (German) will present its thirtieth anniversary concert in the McKinley High School Auditorium, the Societies of Cleveland and Akron joining in the celebration. RALPH L. MYERS.

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"Lynnwood Farnam's playing might be described as marvelously satisfying in its perfection of technique, refinement and artistic balance. It is wonderfully expressive, colorful, masterly in every detail. Many of the most experienced at Mr. Farnam's recital felt that nobody living could have quite equalled the playing of this man."—Rowland W. Dunham, *The American Organist* (New York).

"Comparatively recently Mr. Farnam gave a recital at St. Mary Redcliffe Church, Bristol, and his performance was brilliant enough then, but hearing him a second time, one is inclined to think that he has even a greater mastery over his majestic instrument than he had then—his playing seems to reflect a greater boldness and command though the brilliance still prevails. One commends, too, Mr. Farnam's choice of programme, which is quite devoid of anything hackneyed or overrated."—*Bath Herald*, England.

NOTABLE APPEARANCES

York Minster, England
Southwark Cathedral, England
Westminster Cathedral, England
Christ Church, Cathedral, Oxford, England
Bath Abbey, England
American Cathedral, Paris, France
Church of St. Owen, Rouen, France
Emmanuel Church, Boston
Knox Church, Saskatoon, Canada
Wanamaker Auditorium, N. Y. C.
Cleveland Museum of Art

Oberlin College
Vassar College
Wellesley College
Yale University
Town Hall, New York
Church of the Holy Name of Jesus, Maisonneuve, Quebec
Christ Church Cathedral, Montreal
Cathedral of St. John the Divine, New York
St. Thomas, New York
Old Trinity, New York

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LATE ST. LOUIS BOOKINGS

Principia Course Will Present Leading Artists—Schools Active

ST. LOUIS, Mo., Oct. 12.—The Principia has just announced that as a part of its special concert and lecture course, Paul Althouse and Arthur Middleton will appear in joint recital on Oct. 17. The London String Quartet will make its first St. Louis appearance at the school on Jan. 16 followed by Alfred Cortot, pianist, on Feb. 13. Florence Easton, soprano, will close the course on April 4. A limited number of seats are available to the public.

The Fallert School of Music directed by O. Wade Fallert has moved to a new home on Washington Avenue as a result of continued expansion. Mr. Fallert heads the voice and organ departments. The piano department headed by Mrs. Emma Gutman includes Mrs. Jacque Laudrie, who also teaches harp, Grace Sanders, Annette Porter, Selma Niemueller, Mrs. Edna Weatherford and Christian H. Stocke. Violin, languages and expression are also taught, and the school has opened with a large enrollment.

The St. Louis Grand Opera School has an enrollment limited to sixty pupils from many states. Under L. M. Molino and Mrs. Molino, the school is preparing several grand operas for production, also an operatic fantasia called "Venetian Night." H. W. COST.

ORCHESTRA PLANNED FOR BEAUMONT, TEX.

Festival on Large Scale Next
Spring Is Also
Discussed

BEAUMONT, TEX., Oct. 11.—Plans for the establishment of a symphony orchestra are expected to materialize in the spring, when Mrs. Robert Weber, who is active in Texas, Arkansas and Connecticut, hopes to bring about a festival on a large scale.

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P. Erwin as president, provides a free concert once a month. The Mendelssohn Club, Ellison Van Hoose, conductor, will give its usual series of concerts.

The third annual performance of "Messiah" will be given by the Beaumont Musical Society, under W. A. Kirkpatrick. Local soloists will assist. The music department of the Woman's Reading Club plans meetings under the chairmanship of Mrs. W. A. Sampson.

The annual meeting of the State Federation of Music Clubs will be held here in the spring. The Music Study Club, with Mrs. Howard Gardener as president, will be the hostess club, assisted by other organizations. The Music Study Club has adopted the course of study indorsed by the National Federation of Music Clubs.

Music in public schools is encouraged by the superintendent, M. E. Moore.

Musical organizations in the high school are an orchestra, a band, string quintet, girls' glee club and mixed chorus. Courses in general music subjects and appreciation are offered for credit. For two successive years the Beaumont High School Orchestra has won the cup at the interscholastic music meet at Baylor College for Women.

Music in all the schools is under the supervision of Lena Milam. Orchestras are features in seven ward schools, two junior high schools and the central high. A festival is held each spring. A music memory contest is also held annually. Junior and juvenile music clubs sponsored by the schools and Music Study Club will be active.

The Magnolia Band gave excellent concerts during the summer, and will broadcast a number of programs this winter from the new station of the



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MRS. R. F. WEBER.

Paul Whiteman's Orchestra Gives Con-
cert in Toronto

TORONTO, CANADA, Oct. 11.—I. E. Suckling, local manager, chose Paul

Whiteman and his orchestra to open the season. Hundreds were turned away from the concert, which was received with marked enthusiasm. Features were the banjo playing of Michael Pingatore and the singing of Morton Downey. Adaptations of standard music to dance rhythms, including the Meditation from "Thais," the "Hymn to the Sun" and "By the Waters of Minnetonka" were especially applauded.

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A New Chickering Hall Rises to Carry on the Glories of Its Famous Predecessor

CHICKERING HALL, a name to conjure with in the musical annals of America of more than a quarter century ago, has again come into being through the opening of the new fourteen story building of Chickering & Sons, on West Fifty-seventh Street, New York, on Oct. 8.

The beautiful example of English Gothic architecture not only marks another milestone in the history of the firm which was established by Jonas Chickering more than one hundred years ago, but also restores to the musical life of New York a Chickering salon, as successor to the famous Chickering Hall on Fifth Avenue and Eighteenth Street, which was razed twenty-three years ago.

The new salon which Chickering & Sons have incorporated in their new home is not intended to occupy the same niche in the musical life of the country which its predecessor held. Of exquisite design, decorated in pistachio green with bronze tints and light crimson hangings and with a seating capacity of 180, the salon is expected to occupy a unique place as a laboratory where works of contemporary composers and programs requiring intimate surroundings can be heard to the greatest advantage. In an informal program, in which Hans Barth, pianist, and Louise Stallings, soprano, took part, the acoustics proved to be exceptionally fine.

A series of three programs, designed to set forth the purpose of the salon, has been arranged by Henry Souvaine, pianist and general manager of wholesale promotion and of the artists' department, to mark its formal opening.

The first program, on Oct. 21, will be devoted largely to the classics and will be given by the Lenox String Quartet, Josef Lhevinne, pianist, and Dorothy Moulton, English soprano. The other programs will be given on succeeding evenings, one being composed entirely of new works by Leo Sowerby, in which the composer will have the assistance of Hans Kindler, cellist, and Ruth Rodgers, soprano; and the other, devoted to music of a more popular nature, to be known as "The Romance of America's Music." Helen Davis, soprano; Victor Young, pianist, and Vincent Lopez and his band will be heard on this occasion.

Later in the season Ernst von Dohnanyi will give a series of five recitals in which he will play the thirty-two sonatas of Beethoven, and Germaine Schnitzer will be heard in six concerts devoted to piano music of the Romantic period. There will also be a series of programs on the fine arts and their relationship to music. Through these events and others that are being arranged, Mr. Souvaine points out that the firm hopes to carve out for the salon a distinct place in the musical life of the city and to have a definite part in the development of contemporary music.

The new building, which is located in the heart of what is fast becoming New York's "piano row," is the fourth home into which the Chickering firm has moved in the last seventy-five years. The first was completed in 1850, shortly before Jenny Lind paid her memorable visit to America. The second was built in East Fourteenth Street and occupied in 1860, and the third, in which prac-



LANDMARKS AND PERSONALITIES IN THE HISTORY OF A CENTURY OLD FIRM

1, C. Alfred Wagner, President of Chickering and Sons; 2, The New Fourteen-Story Building of Chickering and Sons on West Fifty-seventh Street, New York; 3, Famous Chickering Hall, Scene of Many Important Musical Events of Nearly Fifty Years Ago; 4, Henry Souvaine, Pianist and General Manager of Wholesale Promotion and of the Artists' Department

tically all the most famous artists of the time were heard, was opened in 1875. It was razed in 1901 to make way for a modern office building.

The structure is one of the finest of its kind, architecturally, in the city, and is said to be one of the most completely equipped buildings devoted to music in the world. The facade is simple in design, giving the building a quiet dignity in keeping with the policy and long history of the firm. A slender tower, rising majestically from the main structure, bears a huge replica of the Imperial Cross of the Légion d'Honneur, which was conferred upon the Chickering by Napoleon III.

The New York retail, wholesale and executive quarters of the firm occupy

the first six floors of the building. There are also several floors for studios and several more which will be used for headquarters for various music clubs.

The opening on Wednesday of last week was the signal for many prominent musicians to pay their respects to the memory of the man whose foresight and inventive genius laid the solid founda-

tions of a firm which has successfully weathered the storms of more than a century.

The present officials of Chickering & Sons are C. Alfred Wagner, president; C. H. W. Foster and B. C. Edmonds, vice-presidents; Herman T. Spain, secretary, and George J. Hartl, treasurer.

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